

NEWS: NIKON SHOWS  
1-SERIES CAMERAS



SOFTWARE CORRECTION  
PANORAMA STITCHES

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THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

Saturday 2 February 2013

## HOW TO ACHIEVE YOUR SHARPEST PICTURES

EVER

AP's how-to  
for ultimate  
photo detail  
● Science  
● Technique  
● Software



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APOY

WIN

PAGE 20

£30,000 OF PRIZES

APOY 2013: Win Panasonic  
Lumix cameras and lenses



ON TEST

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POWERSHOT S110

The classy raw+JPEG compact



AP EXPERT GUIDE

PAGE 31

SHOOTING ON X-RAY

Making beautifully unique  
portraits with unusual materials



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Amateur Photographer For everyone who loves photography

**FROM** the earliest days of the discovery that a pinhole can focus light, scientists have been striving to improve the amount of detail photo systems can record. First we had smaller pinholes, then simple convex glass elements, multi-element lenses, silver crystals to capture it all and finally today's megapixel sensors and the cleverly coated optics that pass the light so cleanly. And as much as the men in the lab coats have worked to produce these high-resolution systems, so photographers have worked to own them.

As with anything complex and sophisticated, the weakest element defines the whole, and so often with cameras and lenses that low point is the operator.

There has been a lot of talk about the need for

a tripod when working with the Nikon D800, as handholding destroys the extra resolution, but even in lower pixel-count systems a tripod ensures that detail is as sharp as it can be. Shaky hands and too-low shutter speeds are the causes of far more blur than poor lens quality, and photographers regularly waste the extra pixels they have through laziness, sloppy technique and simply not thinking. Get a tripod. And use it.

And I'm sorry that AP has increased in price this week. So has our paper and ink.



Damien Demolder  
Editor

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© ANDREW SANDERSON

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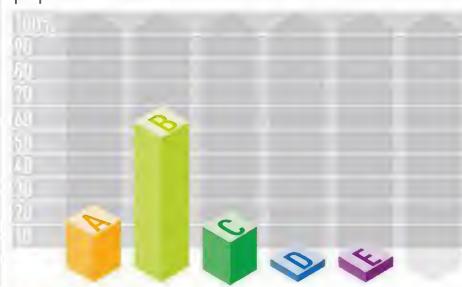
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How many SLR bodies does Pentax need to be a credible proposition for the amateur?



### YOU ANSWERED...

A 1-2	19%
B 3-4	60%
C 5-6	16%
D 7-8	2%
E 9 or more	3%

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Do you use a tripod as often as you should?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## Nikon Digital SLR

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D5200 Body ..... £649.00 £9.52 P/m  
D5100 18-55 Kit ..... £720.00 £10.56 P/m

## D5100

16.2 MP  
DX-formatCMOS  
sensorFull HD  
MoviesD5100 Body ..... £369.00 £7.58 P/m  
D5100 18-55 Kit ..... £439.00 £7.72 P/m  
D5100 18-55 + 55-200 VR Twin Lens Kit  
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## D3100

14.2 MP  
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D3100 18-55 + 55-300 VR Twin Kit  
£569.00 or £8.34 Per monthFREE NIKON  
GOLLA BAG & 8GB CARD  
WORTH £55

## D3200

24.2 MP  
EXPEED 3  
EngineFull HD  
movies

Wireless Capability

D3200 Body ..... £399.00 £8.19 P/m  
D3200 18-55 VR Kit ..... £469.00 £8.25 P/mFREE NIKON  
GOLLA BAG & 16GB CARD  
WORTH £63

## D90

12.3 MP  
DX formatCMOS  
Sensorbuilt-in  
self-cleaning  
sensor unitD90 Body ..... £469.00 £8.25 P/m  
D90 + 18-105mm Lens ..... £539.00 £7.90 P/mFREE NIKON  
GOLLA BAG & 16GB CARD  
WORTH £63

## D7000

16.2 MP  
CMOS  
sensorFull HD  
Video  
RecordingD7000 Body ..... £679.00 £9.96 P/m  
D7000 18-55 VR Kit ..... £759.00 £11.13 P/m  
D7000 18-105 VR Kit ..... £829.00 £12.16 P/mFREE NIKON  
GOLLA BAG & 16GB CARD  
WORTH £63

## D600

24.3 MP  
CMOS  
sensor  
39-point  
AF system

Create Full frame Images

D600 Body ..... £1469.00 £21.55 P/m  
D600 24-85mm Kit ..... £1839.00 £26.98 P/m

## D800

36.3 MP  
FX sensorAutofocus  
system  
Full HD  
Video

Optical Low Pass

D800 DSLR Body ..... £1929.00 £28.30 P/m  
D800 & Tamron 24-70 Lens  
£2799.00 £40.77 P/m

## D800E

36.3 MP  
FX-format  
sensorBroadcast  
quality  
video  
Optical low  
pass filterD800E Body ..... £2349.00 £34.46 P/m  
D800E & Tamron 24-70 Lens  
£3199.00 £46.93 P/m

## D4

16.2 MP  
FX sensor  
Amazing  
speed  
Full HD  
Video  
Shooting Features  
User Friendly  
Enhanced Connectivity

D4 DSLR Body ..... £4199.00 £61.61 P/m

## Nikon Zoom Lenses

10-24mm f3.5-4.5 G AF-S DX Lens ..... £649.00 £9.52 P/m  
14-24mm f2.8G ED AF-S NIKKOR ..... £1299.00 £19.06 P/m  
16-35mm f4G ED VR AF-S NIKKOR ..... £849.00 £12.45 P/m  
16-85mm f3.5-5.6G ED VR AF-S DX ..... £449.00 £7.90 P/m  
17-55 mm f2.8G ED-IF AF-S DX Zoom ..... £1049.00 £15.39 P/m  
18-200mm f3.5-5.6 G ED VR II AF-S ..... £599.00 £8.78 P/m  
18-300mm f3.5-5.6 ED VR AF-S DX ..... £699.00 £10.25 P/m  
24-70mm f2.8G ED AF-S NIKKOR ..... £1269.00 £18.62 P/m28-300 mm f3.5-5.6G ED VR Nikkor ..... £689.00 £10.10 P/m  
24-120 mm f4G ED AF-S VR Nikkor ..... £829.00 £12.16 P/m  
55-300 mm f4.5-5.6G ED DX AF-S VR ..... £289.00 £N/A P/m  
70-200mm f2.8G ED VR II ..... £1639.00 £24.04 P/m  
70-300 mm f4.5-5.6G AF-S VR Nikkor ..... £449.00 £7.90 P/m  
80-400 mm f4.5-5.6D ED VR AF-S Nikkor ..... £1269.00 £18.62 P/m  
200-400mm f4G ED VR II AF-S NIKKOR ..... £4945.00 £72.55 P/m

## Nikon Prime Lenses

10.5mm f2.8G ED DX Fisheye ..... £559.00 £8.20 P/m  
24mm f1.4G AF-S NIKKOR ..... £1499.00 £21.99 P/m  
35mm f1.4G AF-S ..... £1349.00 £19.79 P/m  
35mm f1.8G AF-S DXs ..... £159.00 -----  
AF-S 50mm f1.4G Lens ..... £295.00 -----  
50mm f1.8G AF-S NIKKOR ..... £155.00 -----  
85mm f1.8G AF-S NIKKOR ..... £379.00 £7.78 P/m85mm f1.4G AF-S Nikkor ..... £1199.00 £17.59 P/m  
200mm f2G ED-IF AF-S VR NIKKOR ..... £4149.00 £60.87 P/m  
300mm F/2.8G AF-S ED VR II Lens ..... £4099.00 £65.42 P/m  
400mm f2.8G ED VR AF-S NIKKOR ..... £7159.00 £105.04 P/m  
500mm f4G ED VR AF-S NIKKOR ..... £5950.00 £87.30 P/m  
600mm f4G ED VR AF-S NIKKOR ..... £7189.00 £105.48 P/m

## Nikon Macro Lenses



Get super close to your subject

## Nikon Compact System



NIKON J2

Quick, Intelligent  
Camera System

NIKON V2

Interchangeable  
Lens SystemJ2 10-30mm Kit ..... £419.00 £7.37 P/m  
J2 Twin Lens Kit ..... £549.00 £8.05 P/mV2 10-30mm Kit ..... £799.00 £11.73 P/m  
V2 Twin Lens Kit ..... £969.00 £14.23 P/m

## Nikon Teleconverters

TC-14E II  
Teleconverter£319.00  
£7.48 P/mTC-17E II  
Teleconverter£319.00  
£7.48 P/mTC-20E II  
Teleconverter£319.00  
£7.48 P/mTC-20E III  
Teleconverter£389.00  
£7.99 P/m

## Nikon Speedlight Flash

Nikon SB700 Speedlight  
£239.00Nikon SB910 Speedlight  
£359.00 £7.37 P/mNikon SBR1 C1 Commander Close Up Speedlight  
£579.00 £8.49 P/m

# APNews

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**Business has been absolutely bubbling**

Camera shops cash in after Jessops' exit, page 7

Nikon reveals two CSCs • Is an APS-C model on the cards?

## NIKON REVEALS S1 AND J3 SYSTEM CAMERAS

**NIKON** used the Consumer Electronics Show (CES) in Las Vegas, USA, to unveil two new compact system cameras – the Nikon 1 J3 and 'tiny' Nikon 1 S1 – both borrowing technology from the Nikon 1 V2.

Boasting a 14.2-million-pixel, CX-format, CMOS imaging sensor, the J3's features include a burst rate of 15 frames per second and an 'enhanced AF' mode.

Both cameras feature a hybrid AF system that combines phase detection (73 AF points) and contrast detection (135 AF points), pop-up flash, plus an Expeed 3A dual processing engine.

In a statement, Nikon USA added: 'While shooting video, the enhanced motion snapshot mode provides users with the option of capturing a quick passing moment with a short, slow-motion movie sequence, in addition to a single defining still image.'

The aluminium-bodied J3 is due to cost £579.99, with a 10-30mm lens, when it goes on sale on 7 February.

Nikon is also hoping to bolster the CSC market by launching a 'tiny' CSC called the Nikon 1 S1, also featuring 15fps shooting.

The 240g S1 carries a 10.1-million-pixel sensor and measures 102x60.5x29.7mm (excluding protrusions).

Priced £479.99, with an 11-27.5mm zoom, the S1 is described as 'perfect for young families and individuals who want ease



### Nikon predicts further growth in the interchangeable-lens camera market in 2013

of use typical of compact cameras, but want faster performance, better-quality images and the flexibility of interchangeable lenses'.

The J3 and S1 each sport a 3in LCD screen carrying resolutions of 921,000 and 460,000 dots respectively.

In an interview with AP, Nikon UK's group marketing manager Jeremy Gilbert said he expects most of Nikon's CSC sales to come from the entry-level S-model.

Commenting in general terms, he said he believes the CSC market still has room to grow further.

Asked whether Nikon will ever launch a CSC featuring an APS-C-sized sensor, Gilbert was tight-lipped, only telling AP: 'We

are conducting a lot of user surveys.'

The J3 will also be available in a kit with 10-30mm and 30-110mm lenses, priced £719.99.

An S1 kit that includes 11-27.5mm and 30-110mm zooms will cost £619.99.

Meanwhile, Nikon will next week launch two new 1-system lenses, the development of which was announced last year in the UK: a VR 6.7-13mm f/3.5-5.6 and VR 10-100mm f/4-5.6.

The 6.7-13mm lens – the first 'ultra-wideangle' zoom in the Nikon 1 range – and 10-100mm optic are due on sale on 7 February, priced £459.99 and £479.99 respectively.

## SNAP SHOTS

● Canon and Nikon have refused to say how much Jessops owed them when its 187 stores ceased trading – neither firm was willing to comment. Unofficial estimates run into several millions, with Canon the more heavily hit of the two, according to an industry insider. According to administrator PwC, stock will be returned to suppliers, if they are entitled to it.

● Nikon has seen its digital compact sales grow, despite overall market contraction, telling AP it has increased its share in the UK. 'I'm selling more compacts now than I've ever sold,' said Nikon UK's group marketing manager Jeremy Gilbert. 'Sales of 'very low-end' models have been particularly good. 'Another growing area is bridge and high-zoom,' Gilbert told AP at CES.

## CANON AND NIKON ON JESSOPS DEMISE

**JESSOPS'** recent poor results were behind Nikon's decision to withdraw support for the chain, while Canon says it remained willing to the end to back the retailer 'in a reasonable way'.

The key suppliers say they felt unable to continue their long-time commitment to Jessops, which shut down on 11 January.

In a statement, Canon said it was 'disappointed' to hear the news, having had

a 'strong relationship with the company for many years, and particularly following our efforts to support them during recent difficult trading conditions'.

It added: 'Canon remained willing to support, in a reasonable way, the continuation of the business.'

Nikon UK general manager John Walshe told AP: 'Jessops has been a valued customer of Nikon for many years and

Nikon has continuously supported Jessops.'

'More recently, the management teams of Nikon and Jessops reached an agreement on how Nikon would continue to support Jessops and enable them to continue trading.'

'[The] recent trading performance of Jessops, however, has not been in line with their expectations and Nikon, unfortunately, has not been able to extend further support.'



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer  
@ipcmedia.com

## A week of photographic opportunity PHOTODIARY

Wednesday 30 January

**DON'T MISS** Snowdrops at Anglesey Abbey, Gardens and Lode Mill, Cambridge CB25 9EJ. Tel: 01223 810 080. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Art of Arrangement: Photography and the Still Life Tradition, until 10 February at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk).

Thursday 31 January

**DON'T MISS** Photography workshop, run in conjunction with International Garden Photographer of the Year (10am-3pm, costs £50), at Nymans, near Haywards Heath, West Sussex RH17 6EB. Tel: 01444 405 250. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit [www.nhm.ac.uk](http://www.nhm.ac.uk).

Friday 1 February

**EXHIBITION** The Archaeology of a Disaster – The Aftermath of Japan's 2011 Earthquake and Tsunami, by Dean Chapman, until 16 March at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit [www.amber-online.com](http://www.amber-online.com). **EXHIBITION** Transient by Harriet Clare and Nick Lewin, until 26 February at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit [www.margaretstreetgallery.com](http://www.margaretstreetgallery.com).



Saturday 2 February

**EXHIBITION** High Resolutions, North Korean Propaganda by Jeremy Hunter, and works from the Atlas Collection, until 16 February at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlasgallery.com](http://www.atlasgallery.com). **EXHIBITION** The Quest for the Man on the White Donkey, by Yaakov Israel, until 13 April at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit [www.impressions-gallery.com](http://www.impressions-gallery.com).



Sunday 3 February

**EXHIBITION** Debbie Harry Queen of Punk: Portraits by Brian Aris, until 17 February at Proud Chelsea, London SW3 5XP. Tel: 0207 839 4942. Visit [www.proud.co.uk](http://www.proud.co.uk). **EXHIBITION** Bruno Bisang: 30 Years of Polaroids, until 9 February at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

Monday 4 February

**EXHIBITION** Termini by Heidi Specker, until 16 March at Brancolini Grimaldi, London W1S 4JJ. Visit [www.brancolinigrimaldi.com](http://www.brancolinigrimaldi.com). **EXHIBITION** Taylor Wessing Photographic Portrait Prize, until 17 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 312 2463. Visit [www.npg.org.uk](http://www.npg.org.uk).

Tuesday 5 February LATEST AP ON SALE

**EXHIBITION** Temporal Dislocation by James Smith, until 8 March at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit [www.photofusion.org](http://www.photofusion.org). **EXHIBITION** Ill Form and Void Full by Laura Letinsky, until 7 April at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit [www.photonet.org.uk](http://www.photonet.org.uk).



12MP model carries sub-£400 price tag

## PENTAX GOES RETRO WITH MX-1

**PENTAX** has unveiled a retro-style compact system camera called the MX-1, sporting a 7.8x, 28-218mm f/1.8 lens.

Due out in February, priced £399.99, the MX-1 boasts a newly designed, back-illuminated, 12-million-pixel CMOS imaging sensor, a top equivalent ISO of 12,800, raw (DNG) file capture and a '1cm' macro mode.

The MX-1 is built using brass top and bottom panels, a metallic lens ring, plus a textured rubber grip and a pop-up flash.

Features include in-camera raw-file processing, 15 digital filters (including miniature and toy camera), full HD video and a 'handheld night snap' mode.

Pentax says the latter 'helps' photographers capture blur-free night-time images by taking multiple images at one time, then synthesising



them into a single composite image'.

The MX-1 boasts a 3in, 920,000-dot resolution, tiltable LCD screen and is compatible with wireless Eye-Fi cards.

The MX-1 will come in a choice of pure black and black/silver.

## FUJI SL1000 SPORTS 50x ZOOM LENS

**FUJIFILM** has unveiled its first camera with a 50x zoom, the FinePix SL1000.

The SL1000's 24-1,200mm focal length is effectively doubled to 2,400mm when using the camera's Intelligent Digital Zoom, according to the company.

The f/2.9-6.5 lens (with 17 elements in 12 groups) uses lens-shift optical image stabilisation to help combat camera shake – equivalent to up to 4 stops, claims the firm.

The SL1000 is due out next month and features a 16-million-pixel, 1/2.3in BSI-CMOS sensor and a maximum equivalent ISO of 12,800.



AF speed is claimed to be as fast as 0.2secs, with a top burst rate of 10 frames per second at full resolution (for up to nine frames).

An eye sensor enables the user to switch from using the tilting, 3in LCD screen and the EVF, both of which carry resolutions of 920,000 dots.

Features also include a hotshoe for an external flash, 1cm shooting in super macro mode, a raw-file option and full HD video.

Fuji has confirmed that the FinePix SL1000 will cost £299.

## SNAP SHOTS

● Samsung accepts that there may be a market for launching a smaller version of its Galaxy Camera. Last year, Samsung hinted that any future Galaxy Camera would come with a screen 'bigger than the conventional [3in or 3.5in] display', because the larger-than-normal screen is designed to make photo editing easier. However, speaking to AP at CES on 8 January, Samsung seemed more receptive to the idea of launching a smaller camera to suit consumers more used to a smartphone.

● Canon has unveiled three new budget-priced PowerShot compacts and a new Ixus model. The Ixus 140, PowerShot A3500 IS, A2600 and A1400 feature a 16-million-pixel sensor, 28mm wideangle zoom lens and DIGIC 4 processor. The PowerShot A3500 IS and Ixus 140 are Wi-Fi-enabled. The Ixus 140, priced £159 and due in late February, features an 8x zoom lens. The PowerShot 3500 IS (due in March), A2600 and A1400 – which each carry a 5x zoom lens – will cost £129, £109 and £99 respectively.

Will smaller rivals fill the high-street void?

# INDEPENDENT SHOPS TO GAIN FROM JESSOPS EXIT

**JESSOPS** stores may have vanished for good, but independent camera shops stand to gain from the chain's demise, finds AP.

'Business has been absolutely bubbling,' says Tony Stent, director of CameraWorld, which operates stores in central London and Chelmsford, Essex.

'First it was Jacobs and then, the bigger, Jessops effect.'

Stent believes there is 'definitely a future' for specialist high-street photo retailers, but points out that the full impact of Jessops' disappearance won't be felt for some time.

'It's early days,' he tells AP, reluctant to speculate on how much his stores stand to gain.

'It's good and bad news,' adds Reg Atkins, managing director of Park Cameras, a 42-year-old business based in Burgess Hill, West Sussex.

'I feel for the [Jessops] staff. And consumer confidence is going to take a knock – paying with any gift vouchers is going to be hit after what has happened at Jessops and HMV.'

Yet, like Stent, Atkins is upbeat. He estimates that hundreds of camera shops could pick up business worth tens of millions of pounds in the wake of Jessops' high-street exit.

Although the likes of Argos and Tesco may gain from sales of cheaper cameras, Atkins sees independents as the places to go for models costing above £200.

This is an area, he says, where training and advice delivered by stores such as Park Cameras will be key to pulling in business from the photo enthusiast.

'My hope is that these gaps will gradually, naturally, be filled,' adds Stent, who does not rule out new stores appearing where, following Jessops' closure, there will be 'voids' to fill.

### RISKS FOR NEWCOMERS

However, it seems that, for any newcomer without experience in the industry, operating on the high street could prove



Jessops closed all its stores just days after announcing plans for ten more outlets to adopt the 'live black store format' like that in place at New Oxford Street in London

risky in today's economic climate.

'There are not enough [profit] margins for people coming into the business... to wheel and deal and sell a diverse range of products,' warns Stent.

Atkins foresaw Jessops' imminent downfall, given that the rent and VAT were due to be paid around this time of year.

He says that when he visited a Jessops branch in Taunton on 3 January, there was no DSLR priced over £400 in stock.

'Jessops had fewer brands in stock and were not really showing customers the full range of products,' he tells AP.

A large camera chain may no longer be viable, but it seems this is no time for other camera stores to rest on their laurels.

Stent stresses the importance of independents keeping down their costs, while continuing to focus on providing expert-level service and stocking a range of products.

### ONLINE THREAT

While Atkins says independent retailers can emerge as winners from the situation, he calls on the Government to prevent some of the online, UK-registered, retailers from

sourcing cheap cameras from the 'US and the Far East' – and undercutting high-street shops by advertising prices excluding VAT.

He points out that this means models are being quoted online at 'below cost price' – a figure high-street shops find difficult to compete against.

'That's the principal reason Jessops went under. They tried to match these prices,' says Atkins – a view echoed by CameraWorld.

Stent also cites Jessops' shift away from products aimed at the photo enthusiast – towards 'gadgets' – as another key reason for its collapse. 'It moved away from being a proper hobby shop.'

Sigma Imaging UK's general manager Graham Armitage told AP that Sigma held a 'closer relationship' with independent camera shops than it did with Jessops. He believes there is a demand for quality high-street retailers with 'knowledgeable staff'.

'The silver lining to the cloud is that the [now-closed Jessops stores] will have a camera shop fairly close by – so independents will get a shot in the arm.'

Jessops chairman Martyn Everett could not be reached for comment.



## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
amateurphotographer@ipcmedia.com

# WILKINSON TO BUY JESSOPS STORES?

AS WE went to press, Wilkinson Cameras expressed an interest in taking over more than one Jessops store. 'We are interested in operating in more stores,' confirmed Wilkinson Cameras' managing director David Parkinson.

Wilkinson has approached administrator

PwC with a view to buying at least one Jessops store after the camera chain closed all its remaining 187 shops last month.

However, Parkinson said Wilkinson's choice of locations is constrained by high rents payable at some Jessops sites, such as central Manchester.

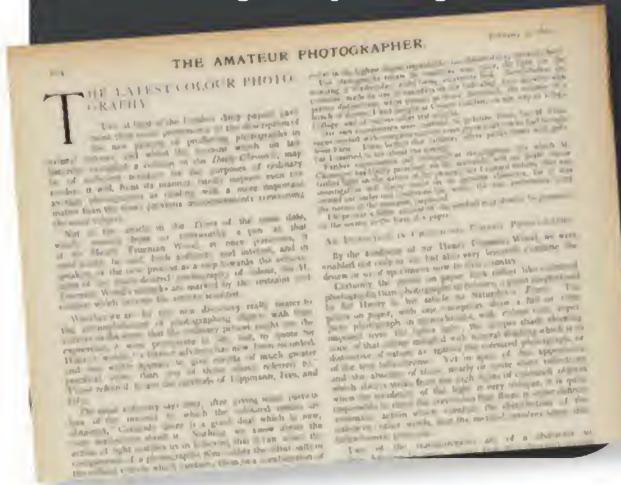
Parkinson has been told that Jessops was paying £170,000 per year at its Manchester branch – too high for Wilkinson to consider, given the profit margin on digital cameras.

The PwC spokesman dealing with Jessops enquiries was not available for comment at the time of writing.

AP THIS WEEK IN...

1897

Newspapers were publishing first details of a 'new process of producing photographs in natural colours' this week in 1897. AP reported that although the accuracy of the reports in two London papers may have been sufficient for 'ordinary readers', they would 'hardly impress' the average photographer. An article in *The Times*, however, written by Sir Henry Trueman Wood, was more welcome, carrying the 'restraint and caution which become the sincere scientist'. Wood wrote that 'a further advance has now been recorded and one which appears to give results of much greater practical value than any of those above referred to' – those methods, noted AP, were those of Lippmann, Ives and Joly. The new process, developed by Frenchman Villedieu Chassagne, involved the use of four 'secret' solutions, the first of which was used to treat a gelatin plate negative.



## CLUB NEWS

Club news from around the country

### NANTWICH CAMERA CLUB

Nantwich Camera Club is staging its annual exhibition, until 23 March, at Nantwich Museum, Pillory Street, Nantwich, Cheshire CW5 5BZ (tel: 01270 627 104). The club meets on Tuesdays at 7.30pm, at Regents Park, 129 London Road, Nantwich, Cheshire CW5 6LW. The display features 100 prints and projected images, reports [nantwich-news.co.uk](http://nantwich-news.co.uk). The club says previous photographic experience is not necessary for membership. For details of the club's upcoming programme, visit [www.nantwichcameraclub.org.uk](http://www.nantwichcameraclub.org.uk).

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TZ40 launched with Wi-Fi

## PANASONIC UNVEILS 'ADVANCED HYBRID'

PANASONIC used CES as the launchpad for the Lumix DMC-TZ40, a compact camera it bills as its most advanced photo and video 'hybrid' to date.

The Wi-Fi-enabled model features an 18.1-million-pixel imaging sensor, a 20x Leica-branded f/3.3-6.4 lens (24mm wideangle) and a new Venus Engine.

A Lumix app will allow a smartphone or tablet to be used as a 'real-time viewfinder', and to control the camera's shutter release and zoom, explained the company.

Features also include an extended battery, up from 260 to 300 shots, a spokesman told AP in an interview.

The TZ40 incorporates five-axis image stabilisation to help fight camera shake, plus a claimed AF speed of 0.1secs.

Meanwhile, continuous shooting is possible at up to 10 frames per second, according to Panasonic.

Also on board is a 3in, 920,000-dot LCD touchscreen and a revamped GPS function that includes a 'compass and levels meter'.

A price and UK launch date have yet to be announced.

Panasonic has also announced plans to launch the DMC-TZ35, which is similar in spec to the TZ40 but without Wi-Fi, and using a smaller, 16.1-million-pixel sensor.

## VANGUARD TRIPOD BOASTS SHUTTER TRIGGER

THE STAR of Vanguard's stand at CES was the company's new GH-300T pistol-grip ball head, which also features a shutter trigger.

At first glance the new tripod head looks like the existing heads in Vanguard's GH range, although closer inspection reveals a shutter button on the trigger of the grip. This button is connected to a camera's cable-release socket via a cable release that fits into the bottom of the trigger.

Two types of cable come included with the GH-300T, which Vanguard claims will allow the shutter-release function to

work with 80% of current digital SLRs.

The head itself has two axes for panning. One is directly under the camera plate and has 72 clickable notches that will help those shooting panoramic images. Meanwhile, the ball head and plate below aim to allow for smooth 360° rotation.

The GH-300T is priced £209.99.



### Do you have a story?

Contact Chris Cheesman  
Tel 0203 148 4129  
Fax 0203 148 8130  
amateur photographer  
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# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



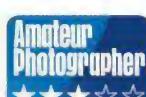
## Somerset and Bristol

By James Osmond

Frances Lincoln, £16.99, hardback, 112 pages, ISBN 978-0-7112-3324-9

**WITH** its protected areas of history and natural beauty, Somerset has much to offer. James Osmond aimed to capture a little of Somerset's magic by embarking on a photographic journey through the county, and the results have been assembled for this book which, for the most part, succeeds in that aim.

Osmond is at his strongest with the big picture. Sweeping misty landscapes, and shots of rolling hills and valleys taken at dawn are the kinds of images where the book comes alive. Some of the smaller-scale shots of forests and fields feel a little less sure-handed in their composition and use of exposure, but it's rare to find one devoid of some quality. This is a promising work.



### Iconic Photos

The Selling of the Old Glory

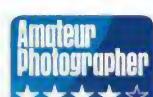
© AAL Holmes



### WEBSITE

## iconicphotos.wordpress.com

**THE TAGLINE** of this blog reads 'Famous, Infamous and Iconic Photos'. It's a simple brief, but one that has allowed the site to flourish since 2009, with consistent, regular discussions and analyses of photographs from history. Site author AAL Holmes has a precise writing style that makes reading the posts an effortless experience, and the loose premise of the blog allows him to explore diversions and different themes at leisure. For example, a recent detour into contact sheets has produced some intriguing posts. The simple layout allows the photos to take the lead, and everything is as neatly categorised as one would expect from a long-running blog.



## EXHIBITION



## Veolia Environnement Wildlife Photographer of the Year 2012

Until 3 March. Natural History Museum, Cromwell Road, London SW7 5BD. Tel: 0207 942 5000. Website: [www.nhm.ac.uk](http://www.nhm.ac.uk). Open Mon-Sun 10am-5.50pm. Admission £10 (£5 concessions)

**ANOTHER** superb selection of images from the Veolia Environnement Wildlife Photographer of the Year competition, this 2012 collection showcases some outstanding work in contemporary wildlife photography. One hundred commended images are exhibited, taken from more than 48,000 entries from 98 countries. As you might expect, there is a lot of

variety, taking in everything from a lioness in the morning mist to penguins frolicking on the Antarctic ice. While many simply display the beauty of animals in their natural habitats, some (especially the photo essays) highlight pressing conservation issues, such as the scourge that is poaching in Africa. There is some wonderfully inspiring photography here.

## Left Behind: Life and Death Along the US Border

By Jonathan Hollingsworth  
Dewi Lewis Publishing, £28, hardback, 112 pages, ISBN 978-1-907893-25-4

**IN THESE** austere economic times, immigration is a greater issue than ever. Multitudes of people attempt to cross from Mexico into the US through the southern Arizona desert each year. Many don't make it, and frequently have to be cremated as John or Jane Doe after identification attempts fail. This book focuses on these tragic mysteries, a collection of photographs of the retrieved personal effects of those who died in search of a better life. Wallets, scraps of paper, phones and cards – these scant clues provide mere glimpses of their former owners. While the bare-bones presentation of the objects themselves may frustrate some, photographer Jonathan Hollingsworth has found a fresh perspective on a much-discussed issue that is worth seeking out.



### BOOK

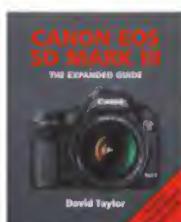
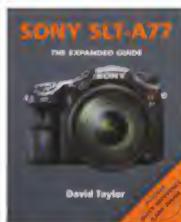


© JONATHAN HOLLINGSWORTH



# CONDENSED READING

A round-up of the latest photography books on the market



### ● THIS IS THE DAY: THE MARCH ON WASHINGTON

by Leonard Freed, £19.95 Interestingly, Leonard Freed's photographs of the March on Washington for Jobs and Freedom seldom show the keynote speaker, Dr Martin Luther King Jr, who on that day delivered his 'I Have a Dream' speech. This collection of photographs from the day therefore becomes more about the movement as a whole and the thousands of individuals who achieved change through courage and solidarity. ● **SONY SLT-A77: THE EXPANDED GUIDE**

by David Taylor, £14.99 This compact but thick guide by David Taylor should be useful for anyone looking to get a handle on using his or her Sony Alpha 77 single lens translucent camera. Taylor eases the reader in by explaining all key terms, and there is a liberal helping of images throughout. Alpha 77 owners who prefer printed guides won't go far wrong. ● **CANON EOS 5D MARK III: THE EXPANDED GUIDE**

by David Taylor, £14.99 Another guide from David Taylor, this book is also of good quality, with sharp images, comprehensive technical specs and a lot of practical advice. The diagrams are easy to comprehend and Taylor covers all the features of the EOS 5D Mark III. This is a decent book that should help beginners with the camera to feel at home.

### ● MICHAEL FREEMAN'S PHOTO SCHOOL: PORTRAIT

by Michael Freeman, £17.99 Plenty of illustrative images make this addition to the Photo School series a worthy investment for anyone looking to get into portraiture. Michael Freeman's assured advice covers all aspects of the craft, both practical and technical, and there is a lot of emphasis given to the importance of good lighting in a successful portrait.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK



### SOMETHING FOR NOTHING

More than 50 years ago, I was selling photographs on a regular basis and enjoying my hobby immensely. One day I was taking photographs in Holyrood Park in Edinburgh when I met an elderly couple out for a stroll and we started to chat. It turned out that the man had been a freelance photographer for many years and before retiring had been picture editor on a national newspaper. He offered me three pieces of advice that day: always carry a camera; never be afraid to use fill-in flash; and never give celebrities free photographs as they rarely say thank you. I was apt to forget the last piece of advice and handed out complimentary prints to people I liked.

Some time ago I received a letter from the wife of an author who had just died, enclosing a copy of the Order of Service used at his funeral. The complimentary photograph I had given him appeared on the front. The lady said this was her favourite photograph of her husband and I would be pleased to know that they had had it copied and enlarged, to be displayed on an easel next to the coffin at the funeral, and that copies were given to all members of the family. My picture had also headed five newspaper obituaries, been used on local television and appeared on the wrappers of his last three books. She signed off by thanking me for taking such a nice picture.

I received absolutely no payment for the use of my copyright photograph and under the circumstances I decided not to bother the elderly widow by requesting details of the newspaper and book reproductions. As I wandered round HMV last week – whose impending demise can largely be attributed to copyright theft – this experience came painfully to mind. **Gordon Wright, Edinburgh**

### SNEAKY SHOOTER

Jill Beeton's *Backchat* article in AP 19 January, about whether or not to ask a stranger's permission before taking their photo, was interesting. A great solution to this is the use of an Opteka Voyeur Right Angle Spy Lens. This is not

really a lens, but an attachment that screws on the lens like a filter. You point your camera at right angles to the image you want to take. The true subject remains unaware that their picture is being taken, and in fact, could consider themselves being the peeper, as they might be

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



watching you take the photograph.

I have one of these and have used it while shooting the Bedouins of the Sinai. The men don't mind their picture being taken, but the women always demand money. In any event, when you point your camera at them, they pose and the spontaneity is lost. Shooting at right angles to the subject keeps that natural look as they go about their business, or watch you going about yours.

I'm an amateur photographer and have never made any money from my images. It might be a different story if there were money involved – a more 'honest' approach should be made if that is the case, although that's just my opinion.

**Paul Mitchell, via email**

**These things were very popular among AP readers in the '80s, according to our archive. Mostly for 'beach photography'**  
– **Damien Demolder, Editor**

### HE WHO HESITATES IS LOST!

I was given a Jessops gift voucher as a Christmas present, but for various reasons I was not able to get to a Jessops store until mid-January. I only had a limited amount of time to have a quick browse and decided I would go back when I had time to study its stock more thoroughly. This was a big mistake, for when I arrived home I saw on the news that Jessops had gone into liquidation that day and vouchers would no longer be accepted. So, as I have said in the heading, he who hesitates is lost! It also reminds me of another proverb: Never put off till tomorrow what you can do today!

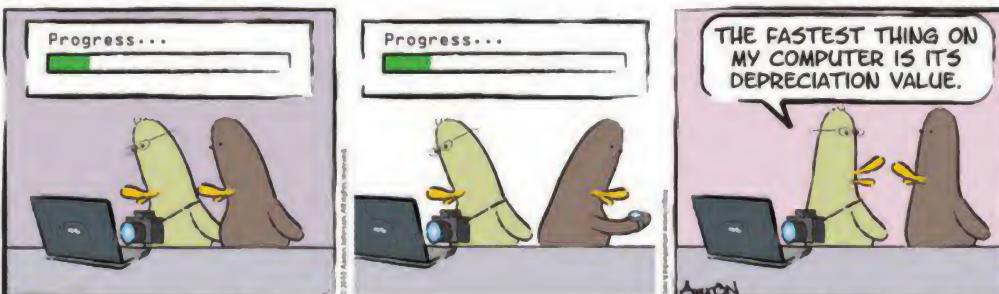
**Keith Hughes, Surrey**

**If only Jessops had heeded Polonius's advice to Laertes in *Hamlet*:**  
**'Neither a borrower nor a lender be'** – **Damien Demolder, Editor**

### IN NEED OF A VIEW

Richard Sibley's review of the beautiful Sony Cyber-shot DSC-RX1 (AP 19 January) described an almost sublime camera. But – and there's always a but – here is Sony, yet again, behaving as though the criticism of digital cameras that lack a viewfinder had never arisen. And certainly, in a compact camera selling for a staggering £2,600, that's the very least would-be buyers should expect! Sure, there's the optional add-on viewfinders, but at prices that would buy you another top-quality

### What The Duck



compact or starter DSLR.

On the cover of that issue of AP is a photo of the RX1 and the question: 'What makes this worth £2,600?' Without a built-in optical viewfinder or even an EVF, no digital compact is up to the job when fighting to see exactly what you're framing in bright conditions. So no, I don't think the RX1 is worth taking out a second mortgage for. Never mind the stereotypical camera ads in which pearly toothed models stare at their camera screens in bright sunshine totally unaffected by the rage of not being able to see just what they're shooting. There are thousands of irate photographers who will testify to the contrary.

I can't believe Sony, or indeed any other camera maker, hasn't caught up with this fact and took to arming all its cameras with some form of viewfinder – especially a camera that costs more than some top-notch DSLRs!

Carole Davies, Northumberland

#### A SAD STATE OF AFFAIRS

So Jessops has gone under (AP 26 January). Oddly enough, I was in one of its stores the day the news was announced, joking with an assistant that a mail-order firm had told me back in November that it was going to happen. I wonder if he recalled our conversation when he heard the news?

It seems that Joe Public used to go to Jessops with his credit card and come out with a camera that he would never be able to master, but now he uses the camera on his smart phone instead. Of course, there will always be specialist dealers online for those of us who take our hobby seriously, but now, if Joe Public wants a camera that

will not make phone calls, he is more or less stuck with Currys, PC World and such like. How sad is that?

Chris Derricott, Powys

#### STUDIO-STYLE

I enjoyed your article about Bob Croslin's bird portraits in AP 19 January, and thought I would share the following photo (see below) with you. I think it is possible to get studio-style photos of birds in the UK in the wild. This image was taken a few years ago in Bristol harbour on a Nikon D300. I used spot metering to expose for the bird, which rendered the water almost black. I then desaturated and slightly warmed the white balance. Apart from cropping to a 1x1 format and removing some blemishes, that is pretty much it. All of this was done in Lightroom.

Simon Bowes-Charles, via email



© SIMON BOWES-CHARLES

Simon's elegant portrait of a swan was actually captured on Bristol harbour

#### PARIS MATCH – SUBLIME IMAGE, SUBLIMINAL INFLUENCE?

Congratulations to Craig Easton on his Travel Photographer of the Year success (News, AP 5 January). But his Paris scene leaves me – and many others, I am sure – wondering whether the judges were even aware of Elliott Erwitt's famous 1989 picture. Erwitt's not dissimilar echo of shape and hint of romantic mystery are executed with more originality, spontaneity and – dare I use a French word – panache. A subliminal influence on Easton, perhaps? More pertinently, it illustrates the increasing difficulty we all face in making new interpretations of familiar ideas and views, particularly when we submit those works for public inspection.

Philip Parrish,  
Greater London

I suspect that all our photographs are an amalgamation of pictures we have seen before, and that we are all influenced, consciously or not, by images from our past – Damien Demolder, Editor

# BACK CHAT

#### AP reader Mick Bidewell on why the paparazzi are here to stay

**IN RESPONSE** to the hue and cry raised by the recent topless shots of the Duchess of Cambridge, John Toner of the NUJ raged at the 'resistible rise of salacious celebrity pictures' (News, AP 12 January). He also cited publishers who pay for what he believes is 'inconsequential drivel'. The call for financially rewarding celebrity images – whether of the A or Z-list variety – is greater than ever. So the impulse to take them will be anything but resistible to money-hungry photographers. A quick snap of a celebrity may not bring the same warm glow as a landscape taken after a six-hour wait for just the right light, but it will certainly bring a warm glow to the photographer's bank balance if the subject matter is what publishers are seeking.

The need to shoot (and purchase) such images is driven by huge sales targets and life-changing amounts of cash for the right pictures. Only a fool would expect the paparazzi to resist such temptations – particularly when the next shot might be the biggie! There are hundreds of magazines eagerly waiting to be fed with celebrity images and, like it or not, there will always be photographers chasing the big bucks who place no emphasis on either flattering their subjects, nor on maintaining their own integrity.

Every few years brings a storm of negative publicity for the paparazzi, yet they always succeed in riding it out. US pop star Justin Bieber recently called for tougher laws to control the paparazzi, following the tragic death of a photographer killed by a car just seconds after taking pictures of Bieber's Ferrari. The somewhat cruel response from various Twitter users was that such a fate goes with the territory. Harsh words. And of small comfort to that photographer's family, as well as a rather illuminating insight into just how unpopular the paparazzi are as a whole.

John Toner also lambasted publishers who insist on feeding us 'tittle tattle'. Celebrity magazines sell in huge numbers because their readers are obsessed with people whose lives are so vastly removed from their own. They clearly don't see such images as drivel or tittle tattle. The pictures cater for a massive and insatiable market, which does – and always will – see current 'in-the-news celebrities' ambushed from all directions by the paparazzi. And if this week's in-vogue celeb isn't captured, then there's always next week's. It's an ongoing process that no amount of bad publicity – not even the tragedy of Princess Diana – can ever hope to stop.

Love them or loathe them, these maligned photographers are here to stay. They're aware of their leper-like standing in society but carry on regardless. So long as what AP described as 'the public thirst for celebrity images' exists, so too will the paparazzi.

entrants scoop honours at TPOTY • First UK winner in five years

## BRIT WINS TRAVEL PHOTO CONTEST

BRITISH photographer Craig Easton has won the Travel Photographer of the Year 2012 title, the first Briton to win the award since 2007. Easton, along with around 20,000 other entries from more than 90 countries with a portfolio that included a series of images shot in Paris (see right) and the Western Isles of Scotland.

His prize included £2,500 cash and an expenses-paid photography commission from sponsor Cutty Sark Blended Scotch Whisky. As winner of the Cutty Sark Award, Easton said he captured his winning photos using a Nikon D3X, and described the award as a 'great honour'.

He told AP: 'To have my photography selected as the overall winner from the highest quality international competition is an immense thrill.'

Meanwhile, 15-year-old Samuel Fisch from the USA won the Young Travel Photographer of the Year title and a £10,000 prize. Andrew Newey (UK) was named the overall winner from the Travel Shorts video category with the 'One-Shot – Water' category, an image of a kayaker, earmin a X10 prize.

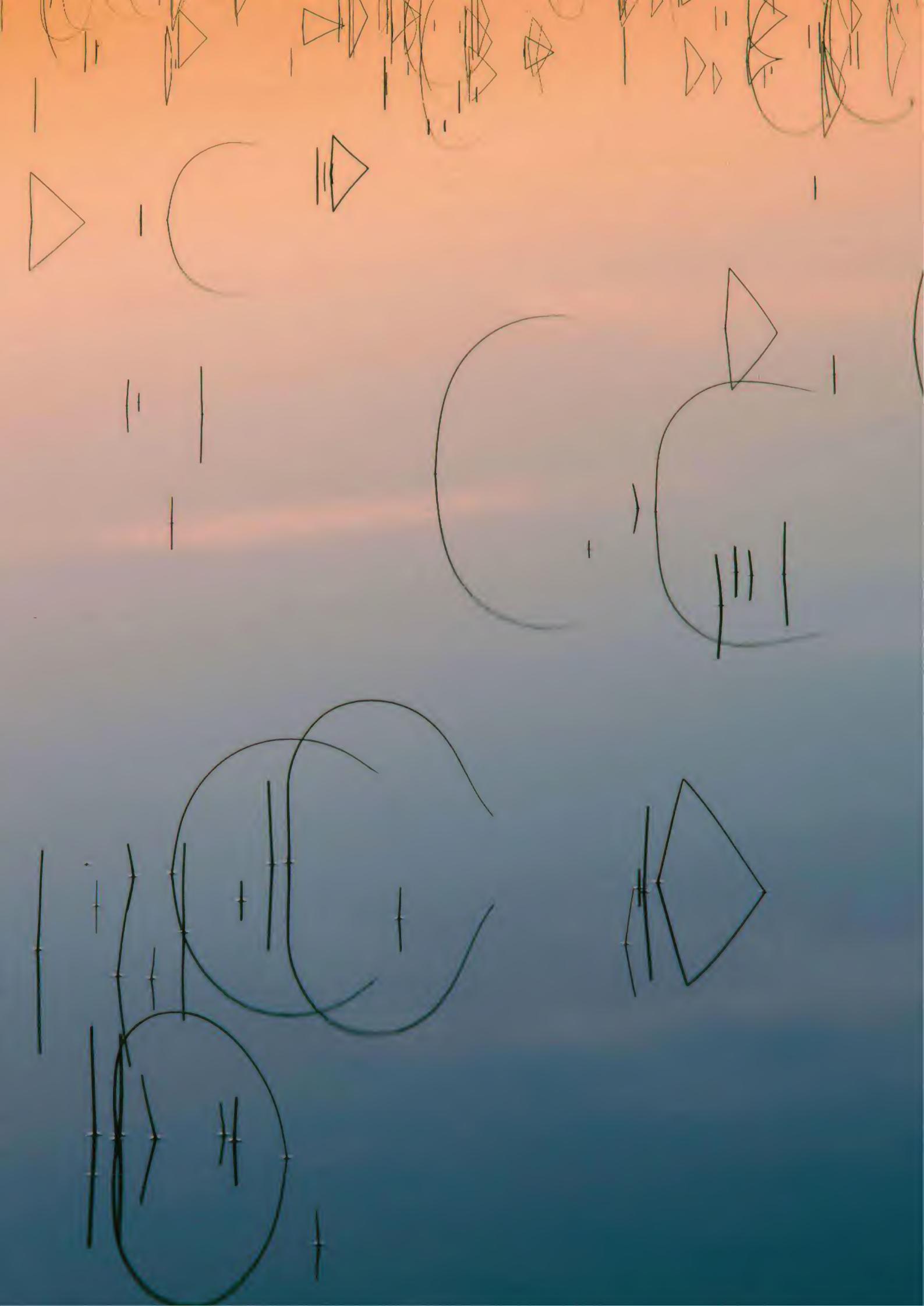
KEITH HUGHES

The Wild Planet crew with photos of the Namibian night sky, which judges hailed as 'stunning'. Van Oosten shared first place in the Travel Shorts video category with the 'One-Shot – Water' category

Janiuszewski (Poland) for Wild Planet, Andrew Newey (UK) for Journey, Timothy Allen (UK) for The Travel Shorts

Prizes

© AP





## DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit [www.into-the-light.com](http://www.into-the-light.com)

DAVID WARD ©

# PHOTO INSIGHT

BRINGING  
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**David Ward talks about one of his most unusual graphic shots and how several elements coming together ensured that he achieved the desired effect**

**THIS** image was taken in north-west Scotland, near Achnahaird. I had been down on the beach with a workshop group during the day and we were making our way back to the hotel as the sun was going down. As we drove, I spotted this lochan [a small loch] and the water was absolutely still, giving perfect reflections of the reeds poking out.

I saw the potential immediately, so I stopped the group and we all jumped out to take some photographs. Reflection shots have fascinated me for a long time. When I first started taking photographs I made a reflection shot of a rock, and it was such a good reflection that if I turned the transparency around it looked like the rock was hanging in the air. I was hooked from then on. I love the way that a reflection changes due to the light, sometimes making it perfect and sometimes leading to a distortion. The angle you shoot at can also have a similar effect.

I went straight across the heather right to the edge of the water to take my photo. It took me a long time to work out where I wanted to place the boundaries of the image, because if you move the camera a fraction of a degree in any direction you can change the whole picture. It took me 10-15 minutes to work out exactly what I wanted to photograph.

The decisions I made were based around getting the right balance of shapes. Composition is talked about a lot in terms of the set rules that are supposed to govern it, but I think it is about energy flow and balance, being similar to how painters view composition. It is about whether the image feels balanced in the frame, ensuring that nothing jars or drags you one way or the other, or even out of the frame. At the point I make a picture, I think a lot of my decisions are made subconsciously – I trust what feels right, rather than making conscious decisions about placement of things in the frame.

Over the course of the 20 minutes or so during which I was composing the shot, the light was gradually going down, as it was sunset. This meant that the shift from orange through to blue in the reflection shown in

the final image was less intense than when I first arrived. However, I don't mind that – I like the fact the colours are perhaps less powerful than they could have been.

In this image, the quality of the light is very important, as is the angle. When both are right you get perfect reflections of the reeds, with the reeds and their reflections becoming one, creating what appear to be letters or strange, hieroglyph-type character forms. This effect creates a feeling that there must be some sort of overall preordained design to the photograph, when actually the effect is purely accidental. The only design is where I have chosen to place the frame.

I can't say unequivocally that where I placed the frame was the best place to do it – if I had walked down the shore 10 yards then it may have been better. For me, though, in the time I had available, I decided that this position for the photograph was the best solution.

Towards the top of the frame, it appears busier in terms of the number of reeds. In fact, the reeds are quite evenly spaced throughout the lake, but because the perspective has been compressed it appears otherwise. It was coincidental that the busier scene coincided with the more vibrant colour.

I used my Linhof large-format 5x4 camera to take the photograph with a 400mm lens, which is the equivalent of a 135mm on a full-frame DSLR. I think it was probably quite a long exposure because it was sunset and I wanted reasonable depth of field to get all the reeds sharp. It may even have been as long as 4secs, which shows how still the water must have been. There are probably half a dozen days in the year when the water is that still in the Scottish Highlands!

Some photographers may have used a wider shot, including the far shore and the sky, to make it less abstract. For me, though, the abstract element is a really important part of the image. It makes it mysterious and it encourages you to look deeper into the photograph. If I had shot it as a wide view, it would have been more obvious what was going on and so easier to interpret. It would also have had a shorter life in terms of people's interest in the picture. **AP**

**David Ward  
was talking  
to Jon Severs**

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Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,130.00		
Nikon D800 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,439.00		
Nikon D800E DSLR body.....	£2,349.00		
Nikon D800E + MB-D12 Grip Kit.....	£2,630.00		
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,649.00		
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,575.00		
Nikon D800E + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£4,875.00		
Nikon MB-D12 Grip for D800E/D800.....	£285.00		
Nikon D600 DSLR body.....	£1,450.00		
Nikon D600 + MB-D14 Grip Kit.....	£1,670.00		
Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,829.00		
MB-D14 Grip for D600.....	£225.00		
Nikon D300S SLR body.....	£1,099.00		
Nikon D300S + MB-D10 Grip.....	£1,349.00		
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£1,535.00		
Nikon D300S + AF-S 18-200mm f/3.5-5.6G VR II Kit.....	£1,680.00		
Nikon D7000 SLR body.....	£645.00		
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£789.00		
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,229.00		
Nikon D7000 + MB-D11 Kit.....	£860.00		
Nikon D90 SLR body.....	£419.00		
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£549.00		
Nikon D3200 DSLR body.....	£389.00		
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£449.00		
Nikon D5200 DSLR body.....	£689.00		
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£759.00		
Nikon D5100 DSLR body.....	£345.00		
Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£425.00		
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Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£319.00		

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Nikon 1 V1 10-30mm & 30-110mm Twin Kit.....	£475.00
Nikon 1 V2 10-30mm Kit.....	£749.00
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Nikon 1 J1 10-30mm Kit.....	£199.00
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Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
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Mount adapter FT1.....	£199.00

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AF-S 12-24mm f/4G IF-ED DX.....	£829.00
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AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
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AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
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20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00
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35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00

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#### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,489.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£155.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,189.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£859.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,495.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£419.00
AF-S 24-120mm f/4G ED VR.....	£810.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£669.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,589.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,172.00
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AF-S 200-400mm f/4G VR II IF-ED.....	£4,799.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
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AF-S 300mm f/2.8G VR II IF-ED.....	£4,025.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
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TC-14E II 1.4x teleconverter.....	£315.00
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TC-20E III 2x teleconverter.....	£399.00

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24-85mm f/2.8-4D AF IF.....	£545.00
80-400mm f/4.5-5.6D AF VR IF-ED.....	£1,235.00

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60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£609.00
200mm f/4D AF Micro IF-ED.....	£1,245.00

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SB-700 Speedlight.....	£229.00
SB-400 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

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45mm f/2.8 Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
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55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,325.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

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COMPLETELY  
DIFFERENT ...

Photographed by Tony Hurst



### NIPPON KOGAKU NIKON VERTEXOMETER/DIOPTOMETER

A dioptometer (vertocometer) also known as a lensometer is as the name suggests a device for measuring and hence allowing for Quality Control checking of the dioptric "power" of lenses (inc. spectacle lenses), microscope, telescope, binocular and other instrument eyepieces. Nikon would use such a device themselves of course but also manufactured these for sale. Information on these early devices is scarce and our research is ongoing. Date of manufacture circa 1950s - 1960s.

It weighs 4340g. The serial number of this example is 4182. Apart from its metal construction there are Bakelite parts such as the focusing stage platform. This stage broke at some point but has been meticulously restored. Voltage 110v. POA



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## ADAPTIVE WIDE ANGLE FILTER


**MARTIN EVENING**

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



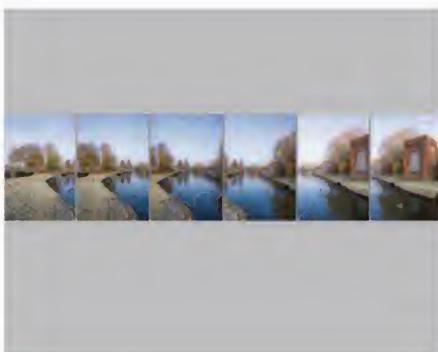
# Martin Evening's Retoucher's Guide

**Martin Evening** explains how to customise perspective correction using the new Adaptive Wide Angle filter in Photoshop CS6

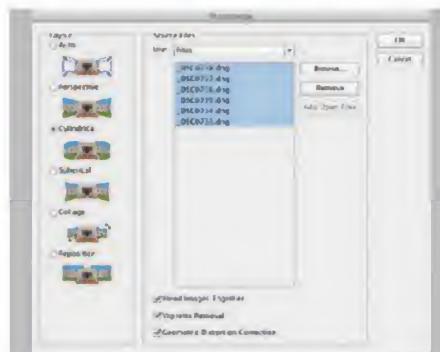
**ONE OF** the most impressive new features in Photoshop CS6 is the Adaptive Wide Angle filter. This is like a lens-correction filter, but the difference here is that it allows you to make customised perspective corrections that can be determined by adding manual constraint lines to a preview image. The filter is primarily designed for use with single images and, as the

name suggests, it is really meant for processing wideangle lens shots. It is particularly useful for editing images shot with a fisheye lens. However, it is also possible to use the new filter to process panorama photos that have been stitched together using the Photomerge feature in Photoshop, although it is essential that such Photomerge images are created using Photoshop CS6 – it won't work

on Photomerges that were created using older versions of Photoshop. Initially, it would seem that this tool is most useful for interior and exterior architectural photography, but over the past year or so I have also found it to be a great tool for editing Photomerge images of landscapes, particularly where the individual elements have been shot using a wideangle lens.



**1** I selected the six photographs shown here in Lightroom to create a panorama image (it doesn't matter how many images you select). The main thing is to ensure there is a sufficient overlap between each individual image.



**2** I then went to the Photo menu and selected the Edit in>Merge to Panorama in Photoshop... option. This opened the dialog shown here, where I selected all three options at the bottom: Blend Images Together, Vignette Removal and Geometric Distortion Correction.



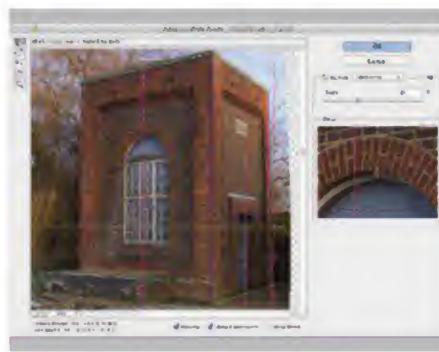
**3** This created the panorama shown here, which worked pretty well except for the lens distortion, which was most apparent in the canalside building on the right. Note how the building edges lean inwards and the edges of the building are slightly curved.



**4** The panorama image still consisted of separate layers, each masked with a layer mask. The next step was to select all the layers and merge to create a single layer. I then went to the Filter menu in Photoshop CS6 and selected the Adaptive Wide Angle filter. This opened the dialog shown above with an initial lens correction to which manual adjustments could be added.



**5** In this step I selected the Constraint tool and applied a few constraints. To be more specific, I held down the Shift key, clicked and first applied a horizontal constraint to define the horizon (coloured yellow). I then held down the Shift key again and clicked and dragged to add three vertical constraints to straighten the left and right edges as well as the centre (coloured magenta).



**6** Still in the Adaptive Wide Angle filter dialog, I zoomed in on the building on the right. Here, I added further vertical constraints to make the vertical edges of the building straight. I then added further regular constraints (this time without the Shift key held down) to straighten the other edges of the building (these regular constraints are coloured cyan).



**7** I clicked OK to apply the filter to the image. Once the process had completed I saved the image, which also automatically added the photo to the Lightroom catalog. Once in Lightroom, I went to the Develop module and selected the Crop Overlay tool (you can use the R keyboard shortcut) and cropped the photo to create the wide panoramic crop seen in the final version.



**8** The thing I noticed most at this stage was that the left side of the photograph looked too light. In Lightroom's Develop module, I selected the Graduated Filter tool, set the Exposure setting to a negative value and dragged from the left side to darken. I then selected the Adjustment brush, set this to a positive Exposure value and painted over the building to lighten this area.



**9** Lastly, I went to the Basic panel in the Lightroom Develop module to make some final fine-tuning global adjustments to the image. As you can see, I lightened the image slightly, increased the contrast, fine-tuned the Highlights, Shadows and Whites sliders and also boosted the Clarity and Vibrance to produce the finished look seen here.





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APPOY  
2013

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Round 1  
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**SINCE** AP's Amateur Photographer of the Year competition was launched in its present format in 1997, it has gone from strength to strength. Back then, the overall prize was a Mamiya 645 Pro TL medium-format camera, worth £2,395. This year we're offering £5,000 worth of Panasonic equipment for the 2013 winner – plus, for the very first time, we've two overall runner-up prizes.

We receive thousands of entries from all around the world, and last year saw a very high standard of submissions that made the task of choosing a winner each month very difficult. By the end of the ten rounds, though, one person had emerged the clear winner and 2012's Amateur Photographer of the Year was Dan Deakin from Nottingham.

APOY 2013 follows the same format as last year, with ten monthly rounds from February until November (for details of the rounds, see page 22). The competition is open to all amateur photographers and each month's round follows a distinct theme. After the closing date of each round, the entries are narrowed down to a shortlist of 50, then the top 30, and finally the top three. Points are awarded to each image for creativity, technical excellence and how well the image fulfils the brief. Judges are looking for original, imaginative and well-executed pictures that explore the theme in an exciting way. The names of the top 50 photographers from each round appear on our website, along with the images from the top 30. The top 30 images are also published in the magazine at the end of the month. After the ten rounds, the person with the most points accumulated over all the rounds will be crowned Amateur Photographer of the Year 2013.

## THE PRIZES

Prizes are awarded to the first, second and third-placed entrants for each round. This year we have great Panasonic camera kit on offer, worth around £2,000 each round. We also have a top prize of £5,000 worth of Panasonic kit for the overall winner, plus two runner-up prizes of £3,000 and £2,000 of Panasonic equipment. That's a grand total of £30,000 in prizes for APOY 2013 in association with Panasonic.

## ABOUT PANASONIC

Since producing the first micro four thirds compact system camera in 2008, Panasonic has built an impressive range of both cameras and lenses. By using a four thirds sensor and not having a reflex mirror, Panasonic Lumix G-series cameras can be smaller and lighter than their DSLR counterparts while still retaining excellent image quality.

Not only are the cameras themselves smaller, but the lenses are, too. There are currently 17 lenses in the G-system line-up, as well as four conversion lenses for macro, wideangle, telephoto and fisheye shooting. The G system comprises a comprehensive range of standard and zoom lenses, plus specialist lenses, such as the Leica DG Macro-Elmarit 45mm f/2.8 Asph/Mega OIS lens, Lumix G 8mm f/3.5 fisheye and the Lumix G 12.5mm f/12, which is the world's first 3D lens. Panasonic also has a range of premium X lenses, which feature wide maximum apertures and efficient focusing systems that enhance the already fast AF of all the Lumix G cameras.

The Lumix G series offers a number of models for a wide range of photographers. At the top is the

GH3, with a 16.05-million-pixel sensor, maximum sensitivity of ISO 25,600 and full HD with up to an impressive 72Mbps bit rate. Those wanting the flexibility of a DSLR but in smaller body will be suited to the Lumix DMC-G5, which also has a 16.05-million-pixel sensor, plus 920,000-dot LCD touchscreen and a 1.44-million-dot electronic viewfinder. Finally, the Lumix DMC-GX1 and Lumix DMC-GF5 are slim and compact, making them great travel companions to keep with you at all times.

## ROUND 1

The theme for round 1 is Portraits in Artificial Light. The closing date is Thursday 28 February. First prize is a Panasonic Lumix DMC-G5 plus Leica DG Summilux 25mm f/1.4 Asph lens worth a total of £1,347.98. Second prize is a Panasonic Lumix DMC-LX7 worth £469.99. Third prize is a Panasonic Lumix DMC-XS1 worth £119.99. That's a fantastic prize package worth £1,937.96. The top 30 photographs will be published in our 30 March issue, while the scores from the top 50 images will be posted on our website.

## HOW TO ENTER

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

**How to enter via email:** For full details of how to enter via email and for terms and conditions, visit [www.amateurphotographer.co.uk/apoy13](http://www.amateurphotographer.co.uk/apoy13)

# Round one

# Portraits in Artificial Light

For round 1 of this year's Amateur Photographer of the Year competition, we're looking for portraits taken under artificial light. It doesn't matter where your images are taken, but the sole stipulation is that they are taken using mainly artificial sources of light.

What do we mean by this? Well, you can use anything but daylight as your principal source of light. Artificial light comes in many forms. The romantic glow of candlelight, for example, is perfectly acceptable. How many candles you use is up to you, but be careful not to burn the house down! You may also want to consider using flash. Its creative application can elevate an ordinary shot into something engaging and accomplished. And if you want to try something really exciting, take a look at the advice offered by our new light-painting expert Michael Bosanko in next week's *Masterclass* (AP 9 February).

The subject, as we've said, is portraiture. Make of this what you will. This can include family members, people at work or even complete strangers (check out Philip-Lorca diCorcia's street work with flash for some elaborate examples of this). The location can be anywhere – at home, work or on the street – just keep the light artificial.

## 1st prize

The first-prize winner will receive a £798.99 Panasonic Lumix DMC-G5 plus a Leica DG Summilux 25mm f/1.4 Asph lens worth £548.99. The G5 is a compact system camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has 6fps high-speed continuous shooting, a 3in, 920,000-dot articulated LCD touchscreen, and a 1.44-million-dot EVF. Other features include a Venus 7 HD II engine so noise is well controlled even at high ISO sensitivities, plus full-area focusing and pinpoint AF for accurate framing. The Leica DG Summilux 25mm f/1.4 Asph lens has a bright f/1.4 maximum aperture that provides superb image quality with minimum distortion, plus a beautiful soft focus. The versatile 25mm focal distance (equivalent to 50mm on a 35mm camera) is ideal for this round's subject of portraits in artificial light.



## 2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-LX7 worth £469.99. This high-spec compact camera has a 10.1-million-pixel High-Sensitivity MOS sensor, f/1.4-2.3 (24-90mm equivalent) Leica Vario-Summilux lens and full manual control. The LX7 also features a built-in 3-stop ND filter, Creative Control with 16 artistic effects, such as radial defocus and smooth defocus, plus a number of versatile shooting features, including time-lapse shot. The LX7 can record full HD video in either AVCHD at 50fps or in MP4 at 25fps.



## 3rd prize

The third-prize winner will receive a newly launched Panasonic Lumix DMC-XS1 (in white) worth £119.99. Panasonic claims that the 16.1-million-pixel XS1 has the world's slimmest body profile, and it's certainly skinny with a 14mm-deep body. With its 5x optical zoom with 24mm ultra-wideangle lens and tiny form, the XS1 is the ultimate carry-it-with-you-everywhere camera. Other features include Mega OIS, HD video, and host of creative artistic features and functions, including 180° panorama mode.



**LUMIX G** Get involved with the **Panasonic** community by visiting the Lumix Lifestyle website at [www.lumixlifestyle.co.uk](http://www.lumixlifestyle.co.uk)

## PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

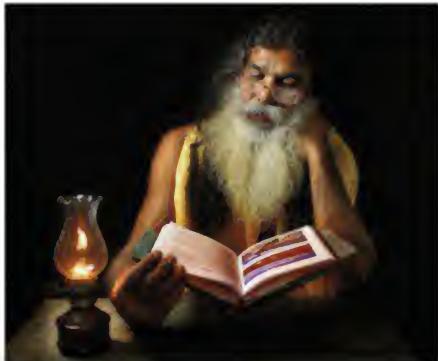
Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Wideangle World	Wideangle/pan stitch	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Under the Weather	Autumn and winter weather	2 Nov	29 Nov	21-28 Dec

Here are some tips and suggestions to help you get started

# Why not try...

## LIGHT SOURCES

Window light can provide us with beautiful images. The natural light of the sun has been responsible for a great number of the excellent images that we feature in AP, but for this round we want to take into consideration other sources of illumination – candles, flash, street lamps, torches and so on. You could do worse than having a look at January's forum competition on our website for some ideas about how the light used to illuminate the night can be used creatively (visit <http://tinyurl.com/bdslpl>). When you're dealing with a subject such as portraiture, it's important to treat the light and subject much as you would a studio-based project. You have control of the situation. How does the light interact with the subject? What can you do to improve it? A simple step to the left or the right can make all the difference. Be experimental.



© SANTOSH KUMAR JAWA

## YOUR SUBJECT

Portraiture comes in many forms. An image can be staged, taken covertly or even accidentally. The trick here is to use the light to bring something out of your subject, some hidden quality or one that you introduce through your ability to instil an atmosphere within the scene. But make sure that your subject/sitter has a reason for being photographed. We've seen countless images of people staring directly into the camera. Get creative with your framing and composition. An ordinary subject can be changed dramatically through the simple application of a wild camera angle or a clever compositional technique.



© MARK WILLS

## YOUR SETTING

Interesting subjects can be found everywhere. More than that, interesting people can be found everywhere. But it's important to remember that a good subject isn't enough, particularly if it's something you have full control of. A subject needs an environmental context – it needs a place to live. Think of your sitter as being an actor on a stage. Why are they there? What's the motivation and the narrative? The environment should tell us something about the person. Photography is a medium that tells the viewer a story through a single frame.



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[www.panasonic.co.uk](http://www.panasonic.co.uk)

# APOLY 2013 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

Portraits in Artificial Light, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE THURSDAY 28 FEBRUARY 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms

First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

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## Dave Roberts London

Once a watercolour enthusiast, Dave turned to photography after discovering that he preferred the immediacy it offered. Dave is an outdoorsman by nature and his favourite photographic subjects are landscapes and wildlife. 'I like to try to capture the extraordinary things that people may overlook,' he says. 'I love to compose shots that have impact and that make other people say "Wow!"'. To see more images from Dave, visit his Flickr page at [www.flickr.com/photos/convolvulus](http://www.flickr.com/photos/convolvulus).

## Canada geese

1 A fast shutter speed has captured the movement of these geese perfectly to produce a great image

Olympus E-510, 70-300mm, 1/1250sec at f/11, ISO 400

## Webs

2 The backlighting here allows for appreciation of the intricacies of the webs and gorse bush

Panasonic Lumix DMC-TZ65, 25-300mm, 1/400sec at f/5, ISO 125





### Boardwalk

3 Shooting into the sun is a tricky prospect, but Dave has pulled it off for this image that successfully balances several elements

Panasonic Lumix DMC-TZ65, 25-300mm, 1/400sec at f/5, ISO 125

1



## Nicola Davison-Reed Nottinghamshire

AP Reader Spotlight veteran Nicola returns with another superb selection of images. Having honed her skills since her family handed her a Polaroid when she was a child ('To keep me occupied,' is Nicola's theory), she now photographs all sorts of subjects, especially her children. One thing she loves about photography is a quality she refers to as 'nowness'. 'I love the fact that, for a fleeting moment, I have control, and in the next moment it's gone,' she says. Nicola hopes to keep improving her photography: 'I learn so much every day by always having my camera with me,' she says. To see more images from Nicola, find her on Google+ under 'Nicola Davison Reed'.

2



### Duck

1 The sharp silhouettes contrast well with the soft mist in this shot  
Canon EOS 50D, 28-80mm, 1/60sec at f/5.6, ISO 800, polarising filter

### The Look

2 Nicola's daughter devised the mood and look of this image of herself. 'I just went with the flow,' says Nicola  
Canon EOS 50D, 50mm, 1/50sec at f/14.5, ISO 400, reflector



Proving that rules are made to be broken, the lack of eye contact and space for the subject to look into help to create a portrait that is both intriguing and serene

*- Debbi Allen,  
deputy editor*



4



## Me

3 The low exposure and use of negative space are what make this image really work

Canon EOS 50D, 20-80mm, 1/2sec at f/11, ISO 640, reflector, tripod

## Toys

4 This playful image has a feeling of creative spontaneity to it

Canon EOS 50D, 28-80mm, 0.6 sec at f/15, ISO 400, tripod

### Refracted image

1 This picture of forget-me-nots refracted in a water drop required some very precise lighting

Fujifilm X-S1, 24-624mm, 1/80sec at f/11, ISO 200, Raynox 250 macro adapter, daylight lamp, tripod, remote cable

### Dandelion reflection

2 David takes a creative approach – crafting this image involved a Pringles tube with a bulb inside it

Canon EOS 500D, 100mm macro, 1/250sec at f/11, ISO 200, tripod, black glass mirror, snoot

### Smoke trail

3 Again, careful lighting was key here. David used shielding black card to highlight just the smoke and not the background

Canon EOS 550D, 18-55mm, 1/250sec at f/11, ISO 100, remote flash units, snoot

1



2



3



## David Ingham Lancashire

David had always enjoyed taking snapshots, but he only started to experiment with photography seriously after his need for dialysis forced him to stop working. Having had to spend a lot of time indoors, David has cultivated a talent for macro. 'I enjoy the challenge of setting up the shot, adjusting lighting and trying different settings to create different effects,' he says. David has plans to develop his lighting skills, and he is currently amassing a collection of lights and an array of homemade snoots and diffusers. 'You can never have too much black card!' he says. To see more images from David, visit [waterdropphotos.wix.com/tabletop](http://waterdropphotos.wix.com/tabletop).

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AP expert guide to...

# X-ray film

**Andrew Sanderson** continues his series on alternative processes with a look at an unusual substitute for conventional film

**I BELIEVE** it was around 20 years ago that I was first struck with the idea that I could find an interesting alternative to the standard film that I was putting in the back of my cameras. One day, while I was grudgingly visiting the dentist, it occurred to me that in this orthodontic office there was something that could be well worth my time experimenting with: X-ray film. I asked my dentist if he had a bit of spare

film I could take with me. After a couple of strange looks he gave me a box of 4x4in square film, which I took home and immediately loaded into my camera. I guessed a speed and tried it, put it through paper developer and from that test was able to adjust exposure and development until I had the technical stuff worked out. It was quite a learning curve, but well worth it considering the results. X-ray film is one of

**This image is from a 7x5in negative, shot on DuPont Cronex Diagnostic film rated ISO 1.5. Note how a blue-sensitive film records freckled skin**

the materials I use when I want something that looks a bit different from the norm.

#### COLOUR SENSITIVITY

So what exactly is the appeal of using X-ray film? Well, like many alternative processes, there is an element of unpredictability with these materials. We've seen this previously when we looked at cyanotypes (AP 1 December 2012)



ALL PICTURES © ANDREW SANDERSON

**'The blue or green sensitivity offers the sitter dark skin tones and imparts a unique look'**

and gum printing (AP 5 January). No matter how much you learn about these processes, they never fail to surprise you. Every so often, a little visual quirk will introduce itself into the mix that you didn't see coming. That's what keeps these processes consistently exciting.

In the two decades of experimentation that I have put myself through with X-ray film, I have used a number of different types, including batches made by Fujifilm, Kodak and Sterling. The films are mainly blue- or green-sensitive. I've often cut up the X-ray film and used it without checking whether it's the blue-sensitive or the green-sensitive type, or if it is the single-sided or the double-sided type. Again, it's about the element of surprise. I particularly like the tonal shift that these non-panchromatic films bring to portraiture. The blue or green sensitivity of these films offers the sitter dark skin tones and imparts a unique look.

All the types of X-ray film I've had the chance to test have been non-panchromatic. A panchromatic film is

**Above left:** An image from a 5x4in negative, shot on **Sterling Cronex 10T**. Using high-contrast films such as **Sterling Cronex 10T** can give very contrasty results in certain lighting situations if overprocessed

**Left:** A portion from a 7x5in negative, shot on **Sterling Cronex 10T** rated ISO 25



one that responds to all colours of the spectrum and must be loaded/unloaded and processed in total darkness or a light-tight tank (such as your standard 35mm or 120 films). The X-ray films are not sensitive to orange and red light, so this means the films can be cut, loaded and processed under normal darkroom safelight, making it easily accessible to those of us who have a basic darkroom set-up in our own homes.

#### SUBJECT AND FILM

When used in a camera, any parts of the scene that are at the red end of the spectrum, such as red, orange, brown, pink, and so on, will be rendered darker than they should appear. That's simply because these tones are affecting the film less. As

**Above:** This photograph is cropped from a 10x8in negative, shot on Sterling Microvision C rated ISO 64

I said before, if you're shooting portraiture, this characteristic means that skin tones are often shown much darker than an equivalent panchromatic film would convey.

Whenever I use unusual materials or equipment, I let my picture choice be dictated by the peculiarities of whatever I am using. If a film has a strong tonal bias, as some of these do, I look for things that make use of that characteristic. It's worth bearing in mind that you don't always need to choose your subject first. Start from the film onwards and see what you come up with.

I have used X-ray film for portraits, still life, landscape, pinholes and flower shots. In my experience, the landscape images I've achieved carry a very different look to prints made from conventional films. Often, there



## SINGLE AND DOUBLE-SIDED FILM

### Utilising the 'crossover' effect

**X-RAY** films are available as either single-sided emulsion or double-sided. The double-sided film is designed to give an extra sensitivity by having two layers. In this way, the film can be twice as fast, meaning that less radiation is used to expose it in a medical situation. The disadvantage is that the image is in focus on one side of the film, but by the time the light has hit the emulsion and travelled through the film base it exposes a wider area on the other side, causing a diffusion or loss of detail. This is known as the 'crossover' or 'punch-through' effect. In a creative situation, these films can give a very attractive glow to an image by utilising this 'fault'. Best results come from using smaller-format cameras because on enlargement the effect is more pronounced.

is a mottling in large areas of flat tone, such as the sky, which can be exaggerated by using the developer slightly stronger and whipping the negative out when it looks about right. I am particularly fond of this effect.

In the batch of films I currently own, there are about six different types, some of which are too high-contrast for regular use, but which are fine for high-contrast and other effects. I have one particular type that I love using called diagnostic film. It is orthochromatic (which means it is sensitive to a wider range of colours) and has an almost clear base with smooth tonality.

The X-ray diagnostic film that I really enjoy using is very strongly blue-sensitive, giving much darker



skin tones. It also has a tougher emulsion, so there is less risk of damage during processing. The tonality is not as good as conventional films, such as Ilford FP4, but I like what it does.

#### CAMERA AND LENS

As the diagnostic film I use is far slower than the other films, at around ISO 1.5, it allows me to use something called a 'process lens' on my large-format camera. Process lenses are generally designed for the graphics industry, but if fixed to your large-format

**Above:** An image from a 10x8in negative, shot on Sterling Cronex 10T rated ISO 64

**Below:** This is from a 10x8in negative, shot on Sterling Cronex 10T – an overexposed and overprocessed X-ray film



**'Fixed to a large-format camera, a process lens can do quite incredible things, such as giving you a beautiful, shallow depth of field'**

camera they can do really quite incredible things, such as giving you a truly beautiful, shallow depth of field. A process lens is often a large lens with a fixed wide aperture and no shutter. It is capable of areas of excellent sharpness and also of excellent soft-focus effects in the unfocused areas.

The portrait images here were shot on a Kodak Specialist half-plate camera, fixed with a process lens. They were exposed by removing the lens cap in a darkened room and popping off a hand flash manually from above the lens, before replacing the cap.

These films can be cut to any size. I mostly use 7x5in film fitted into the back of my Kodak Specialist camera. The film is cut on a small guillotine in the darkroom under an amber safelight. Loading film holders for this size is fairly easy anyway, but under safelight it's a doodle. The 7x5in format is the same proportions as 35mm and gives amazingly sharp prints at 20x16in, which is the size I mainly print to. Even as a contact print the image is a decent size, being roughly double that of a normal print

#### DEVELOPING

The films are roughly ISO 64-150 (although the diagnostic types are quite a bit slower at ISO 1.5) and all can be processed by inspection in a tray under normal orange, amber or red safelight. My normal process is 1min in Ilford/Harman Multigrade paper developer diluted 1:12, then a quick swish in stop bath and 2mins in fix. My first experiments were difficult to print because I didn't realise the inherently high contrast of some of the films. This is mainly because the highlights are prone to overdevelopment and blocking up if overprocessed in fresh paper developer. Once I'd identified this, I adjusted for it. If you are having this problem, dilute your developer with another 50% of water and develop for the same time (1min). If you need to reduce contrast even more, add another 50% water and try again.

Like all alternative processes, it's about the surprises that leap out at you along the way. This journey moves from loading, shooting, processing and developing. At every step there's something new to learn. **AP**

## BUYING THE FILM

**Where you can get hold of a supply of X-ray film**

**BUYING** X-ray film can sometimes be expensive, but the gamble could be worth it. I suggest that you ask your local hospital's radiology department if they have any spare film they don't need. Failing that, you could contact Howard at PFD in Manchester, as I know he has some in stock. Visit [www.profilmdirect.co.uk](http://www.profilmdirect.co.uk), call 0161 273 3003 or email [profilm@tiscali.co.uk](mailto:profilm@tiscali.co.uk).

You can buy 7x5in Agfa Ortho CP-G Plus from [www.asomerville.ltd.uk](http://www.asomerville.ltd.uk) (tel: 01484 859 330). One hundred sheets cost £25 plus VAT and postage. Alternatively, 100 sheets of Agfa Curix HT 1.000G Plus cost £30 plus VAT and postage.

Other sources include Fisher Scientific, which can be contacted on [www.fisher.co.uk](http://www.fisher.co.uk) (tel: 01509 555 500) and Labtech at [www.labtech.co.uk](http://www.labtech.co.uk) (tel: 01825 744 690).



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## Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

# John Swannell (1946-present)

**John Swannell's** classic, carefully crafted images have made him one of the major photographers of his generation. **David Clark** looks at his life and work

**JOHN** Swannell is rightly considered one of the great British photographers working today. During his four decades in the business, he has shot celebrity portraits, fashion, beauty, advertising, nudes and landscapes, but whatever he's photographing he does it elegantly, professionally and with meticulous attention to detail. He has a natural instinct for creating beautiful images, with David Bailey once describing him as 'an incurable romantic'.

Swannell started photography at around the age of 12. His dyslexia made academic work difficult and he gravitated towards working with images, photographing school plays and sports days. 'It was in the blood from the beginning,' he said in a 2011 interview. 'There was never going to be another job for me when I left school. It was always going to be photography.'

At 16, he went to work as a printer in a Fleet Street darkroom in London before landing a job as an assistant at Vogue Studios. He worked with photographers including Cecil Beaton and Norman Parkinson, and says that this formative experience gave him vital practical knowledge and skills that helped him throughout his career. 'The best education you can have in photography is to work with a photographer,' he said in 2008. 'Forget about college; you can pick up everything you need on the way.'

Swannell also worked with David Bailey at Vogue Studios, and leaving Vogue to work in Bailey's own studio in 1969 was one of his key career turning points. He stayed there for four years, assisting Bailey on fashion, portrait and advertising assignments, and meeting some of the world's most famous models and celebrities along the way. Among these encounters were a chauffeur-driven trip to Stonehenge in Wiltshire to photograph the Rolling Stones and the experience of sharing a joint with John Lennon while Bailey photographed Yoko Ono.



© JOHN SWANNELL

By the end of that period Swannell was ready to launch his own solo career and Bailey generously helped him in the difficult early stages by giving him a year's salary to start his business and set up his own studio. He began doing regular work for *Vogue* at the less glamorous end of the market, photographing hats, handbags and make-up products. This work enabled him to develop a portfolio and have his work seen by editors. Soon he was commissioned to work for *Italian Vogue* in Milan. This prestigious appointment signalled his arrival as an important new figure in the world of fashion photography and he went on to have long-term associations with publications, including *Tatler*, *Harpers & Queen*, *The Sunday Times* and *The Telegraph*.

Although the majority of his professional work was devoted to fashion during the '70s, by the middle of the decade he was

also working on a long-term personal photographic project on the female nude. The early nudes were shot in the studio, and were beautifully lit and often erotically charged studies of women. A selection of these images was collected in the book *Fine Lines* (1982).

This book was followed in 1986 by *Naked Landscape*, which showed nudes in outdoor locations, sometimes as a small, statuesque element in a much wider scene. At other times he used nudes as abstract forms, comparing and contrasting their shapes and textures with those of rocks and trees.

Swannell is aware that his nude work runs the risk of being misinterpreted. 'If you're working with beautiful women, you can go to the very edge of the precipice to produce a strong image,' he told me in a 2009 interview. 'If you go beyond that, it easily becomes

Left: Princess Diana, Prince Harry and Prince William, 1994

Right: John Swannell self-portrait, 2013





© JOHN SWANNELL

erotic or pornographic, which I'm not really interested in. Sometimes people look at my pictures and say I've pushed the barriers too far. For me, it's about producing images that stir people. I love to see people's reactions when they look at my photographs.'

Along with nudes, another constant in Swannell's work since the 1970s has been portraiture. He has shot formal portraits of a wide range of famous people, including rock stars, actors, politicians and royalty. He is known for working quickly and instinctively in creating images that are usually both insightful and flattering to the subject. 'I think women should look beautiful and men should look interesting,' he told *The Independent* in 2008. 'And everyone looks better with retouching.'

His reputation for celebrity portraits led to him being commissioned to photograph Princess Diana with her sons for her personal Christmas card in 1994 (see page 36). The resulting relaxed family portrait captured the affectionate mother-and-son relationship perfectly, and further commissions to photograph Diana and other members of the royal family followed.

Since then, Swannell has photographed every senior royal family member (with the exception of Princess Margaret), and

is often invited to shoot official portraits on significant occasions, such as the Queen's Golden and Diamond Jubilees. The National Portrait Gallery in London now holds more than 100 of Swannell's images in its permanent collection and in 2011 a room was devoted exclusively to his work.

Now aged 66, Swannell continues to shoot portraits and nudes, although in recent years he has increasingly concentrated on colour landscapes that are devoid of people. These usually tranquil images of the natural world show the same formal elegance and meticulous attention to detail as his studio work, and he plans to spend more time on them in the future.

'In my old age, I'll be a landscape photographer,' he said in an AP interview in 2002. 'I won't need people – models or stylists or fashion editors – just the landscape and the elements. Even if I end up selling funny little postcards of local scenes at the post office, that's fine. I wouldn't mind that.'

#### EXHIBITION

Swannell's work is currently on show in an exhibition at L'Hotel in Paris (until 13 February) and from 18 March–15 April at Cowley Manor, Oxfordshire. **AP**

Left: 'Nude Behind Silk' Series No.1, 2004

## Biography

**1946**

Born in London and spends his childhood in Finsbury Park

**1962**

Leaves school and starts working in a Fleet Street darkroom before moving on to a job at Vogue Studios

**1969**

Begins working as an assistant to David Bailey

**1974-75**

Starts work as a freelance photographer and sets up his own studio

**1986**

Publication of *Naked Landscape*, a collection of fine-art black & white nudes

**1993**

Becomes one of the youngest-ever photographers to be awarded a Fellowship of the Royal Photographic Society

**1994**

Diana, the Princess of Wales, personally commissions him to photograph her and her sons

**2002**

Publication of *I'm Still Standing*, a book of celebrity portraits, with all profits going to help children with autism and Asperger's syndrome

**2006**

*John Swannell Nudes 1978-2006*, an anthology of all his nude studies, is published

**2012**

Commissioned by Buckingham Palace to photograph the Queen to celebrate her Diamond Jubilee

#### BOOKS AND WEBSITES

**Books:** Swannell's books include *Fine Lines* (1982), *Twenty Years On* (1996), *I'm Still Standing* (2002), *John Swannell Nudes 1978-2006* (2006) and *Landscape* (2008).

#### Websites:

Swannell's official website is [www.johnswannell.com](http://www.johnswannell.com), which includes portfolios of his portraits, nudes, fashion work and landscapes. Video interviews with Swannell can be seen on [www.youtube.com](http://www.youtube.com).

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# Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



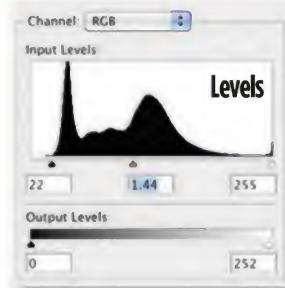
Original



Head blends with shoreline



Head moved below shoreline



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

### Pier end

Arturo Canalda

Rolleiflex 3.5f, 1/30sec at f/3.5,  
Kodak T-Max 400

I LIKE this peaceful shot. Looking at it allows me to imagine the tranquil state of mind of our subject. I think we all know what it is like to sit and stare out across the water – it is half the attraction of fishing, after all. Here, Arturo's hero makes a neat silhouette and a fine dark shadow behind himself, but the definition of his shape is hindered by the fact that his head blends with the shoreline on the other side. This links the pier to the hills, and compresses the apparent distance between them, leaving less space for the fisherman.

A change of position would have allowed Arturo to place some space between the man's head and the strip of land, and thus improve the separation of the foreground and the distance. I have cut him free and added some water, to give an idea of the impact of what that difference would be.

I've also adjusted the contrast of the scene by adding a much-needed black, while maintaining that light airy feel with bright midtones. I then adjusted the hue of the reds that shouldn't be hanging in the sky, to make them match more closely the warm yellows of the rest of the scene.

It's a lovely shot and I like the odd off-balanced composition, but that separation between head and land is essential.

**'The definition of his shape is hindered by the fact that his head blends with the shoreline'**

Edited





## Baby gorilla

### Tom Gillespie

Nikon D300, 80-400mm, 1/60sec at f/5.6, ISO 1600

**BABY** gorillas are incredibly cute, but even those doe eyes can't make up for the fact that Tom is allowing his exposure meter to call the shots while photographing a black object. As we've been finding out recently, shooting white stuff like snow with the meter in auto makes pictures too dark, and equally

### PICTURE OF THE WEEK

shooting dark things in auto makes your pictures too bright. I am certain this gorilla is supposed to be black, or at least a very dark grey – not looking as though he is covered in talcum powder and just out of the bath.

The correction is simple: in Levels, I made a black with the left-hand slider, and then darkened the greys by shifting the midtone slider to the right to convert those lighter tones. As you can see, the difference is

**Adjustments in Levels, a small crop, and then darkening the edges and corners produced this more lifelike image**

significant. My final touches were to crop the green area out so we don't have to get distracted by it, and then to darken the edges and corners with a vignette (some burning with Shadows set to 8% would do roughly the same) so that our attention is more easily directed to those gorgeous eyes.

Even with the exposure problem, this is a lovely shot. Tom might think about giving his picture of the week prize to the gorilla for posing so nicely. Well done.

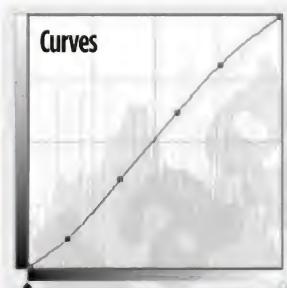
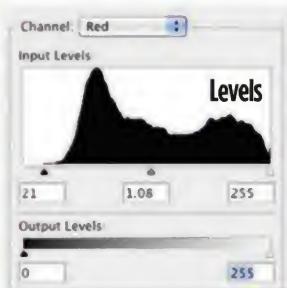


## Caterpillars

### Tara Hennessy

Samsung PL221, 27mm

**I LOVE** the miniature monsters that roam in gardens and woods, living lives that most of us fail to see. They make fantastic subjects for the camera, as Tara shows us here with this amazing acrobatic caterpillar spectacle. While the display on the leaf is fantastic, the picture itself isn't, as we have to look too hard to get a proper sense of what is going on. Being in the shade, the leaf and its occupants are illuminated by soft, flat light, which doesn't help to describe their shape or form. And that shady light is a little cool



in temperature, making the subject appear too blue.

I used the Levels tool to correct the colour, simply by adjusting the black for each of the three colour channels, and then moderating the midtone sliders to create a more neutral (if slightly warm) overall colour. I then added some contrast via a mild Curve and then cropped in to make the subjects larger in the frame. Going over the caterpillars with the Burn tool allowed me to create local contrast in each of the beasts, blackening the heads and the spots on the body – all to make them stand out a lot more. The depth of field isn't just quite extensive enough, either, Tara – you needed to close the aperture a little more.



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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



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Tim Coleman

**Amateur Photographer**  
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**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Nikon D5200

Like the D3200, the D5200 has a class-leading 24.1-million-pixel CMOS sensor, but also an articulated LCD and many features from the D7000.

AP 9 February

#### Testbench: Six of the best

We round up and test six of the best 'regular' tripod ball heads that are available on the market today.

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#### Nissin MG8000

Find out how Nissin's flagship MG8000 Extreme flash and the Power Pack PS-300 fare in our three-page test.

AP 16 February

#### Canon EOS 6D vs Nikon D600

We compare two competing entry-level full-frame DSLRs, from Canon and Nikon, to find out how they differ.

AP 16 February

#### Testbench: Six of the best

Six of the best single-strap 'messenger'-style bags are put through their paces in our two-page test.

AP 23 February

## Peak Design Leash \$34.99 (around £22)

[www.peakdesignltd.com](http://www.peakdesignltd.com)

**THE LEASH** from Peak Design is a thin camera strap made of seatbelt-style webbing and two Kevlar 'anchor' slots, one of which can glide along the strap. Four circular anchor attachments are included that are small enough to be left on a camera's strap loops or a camera plate system, such as the firm's own Capture Camera Clip. The attachments fix securely into the anchor slots, and a variety of combinations allow the system to perform as a neck strap, sling strap or 'safety' strap.

Fixing the attachments to a camera's strap loops creates a neck strap, while attaching them to a camera plate converts it into a sling strap. Alternatively, fixing the attachment to the gliding anchor slot creates a loop in the strap, which is designed to fit around a belt or clothing.

This is a clever system that is compact and simple considering its high level of function. However, as there is no padding, it is not comfortable for extended use or heavy kit.

Tim Coleman

**Amateur Photographer**  
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# How to achieve Hypersharpness

**Professor Bob Newman** explains the science behind a systematic method for achieving the best possible levels of sharpness in an image

**SHARPNESS** is usually one of the most sought-after characteristics of a good photograph. Apart from a few of the more esoteric areas of photography, such as Lomography and products such as the Lensbaby, when selecting lenses or critiquing images, most photographers will aim for what they consider to be the sharpest possible image. Yet it isn't always clear what is meant by the 'sharpest possible image'. In the end, photography is a subjective art form, so what really matters is not a scientific definition of 'sharp', but what is appreciated as 'sharp' by the average viewer.

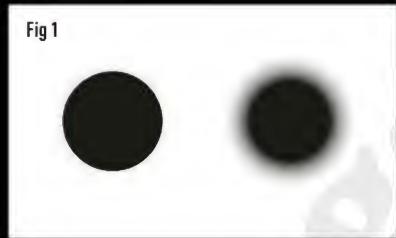
**Above right:** In figure 1, the two circles are actually the same size and contrast, but one appears sharper than the other

The intention of this article is to present a systematic method for achieving the best possible levels of sharpness in a final image, and then relate that back to what we can define scientifically, since science is often the key to finding a systematic method.

## RESOLUTION AND ACUTANCE

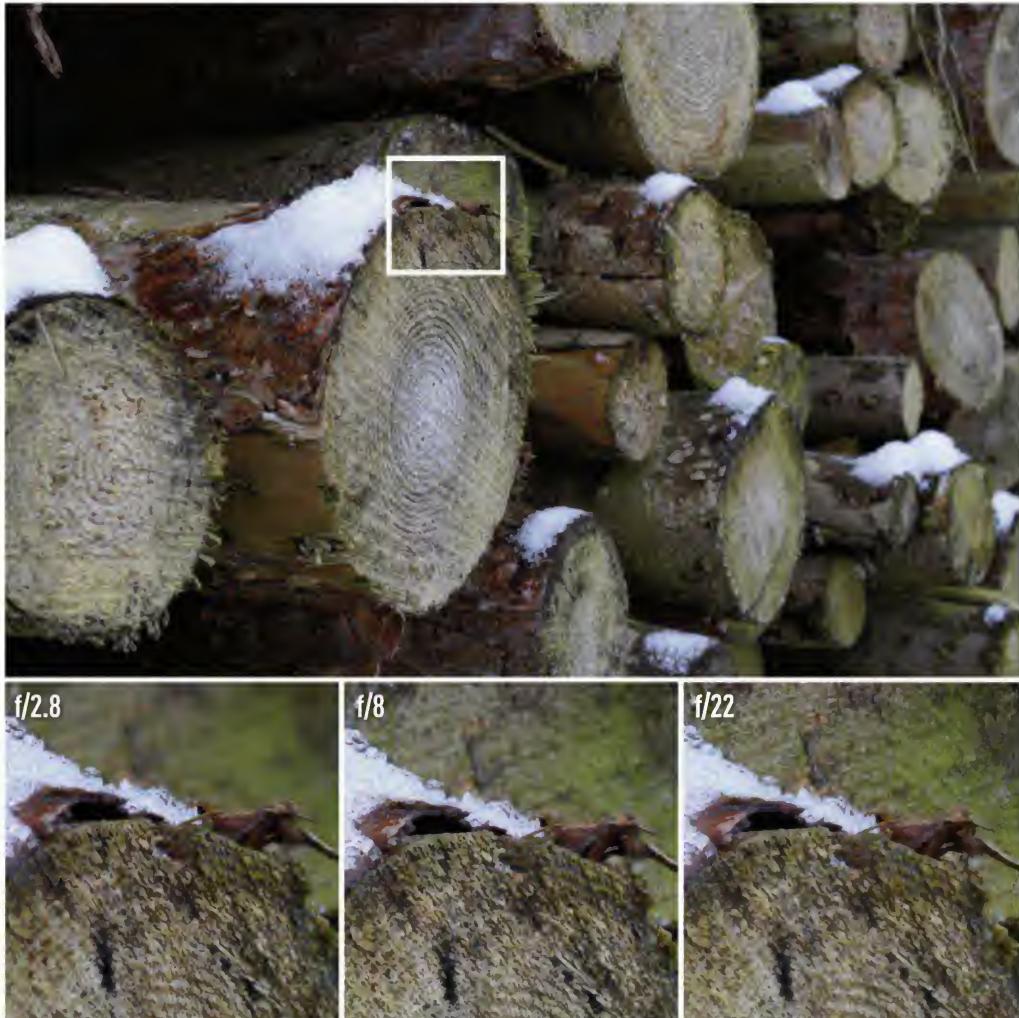
The first job is to make a stab at defining sharpness, or more particularly, what is perceptually identified as sharpness. The most common view among experts is that there are two measurable components: resolution and acutance. Resolution is the most commonly understood part of sharpness, to the point that the two are often treated as synonyms, which is not exactly the case. Resolution refers to the smallest feature that can be discerned separately from another feature. In lens-performance tests, a popular measure of

Fig 1



resolution is 'lines per picture height', or how many separate lines can be determined over the height of the picture. In this case, the line is a one-dimensional feature, and the 'lines per picture height' tells us how many separate features can be discerned across the height of the image. Translate to two dimensions and we have a measure of how many separate dots (two-dimensional features) can be made out. What it doesn't tell us is how those dots will look, only whether they can be seen as separate.

The 'how they will look' question is the acutance side of the sharpness equation, and relates to how much contrast there is in the rendering of the edges of features, or how quickly they change from dark to light (or vice versa). Consider the two dots in figure 1 (above). They are the same size, which means we could render the same number separately



**'For hypersharpeness we need to maximise resolution and acutance, and the two are to some extent contradictory'**

a line, so that a 1,000-pixel-high display can render at most 500 lines per picture height. Smartphones are typically the same resolution as the rear LCD on top-end DSLRs, being 480x640 or 720 pixels, or 0.35 million pixels, up to 640x1146 (0.7 million pixels) for the latest high-resolution products. Tablets range from 600x800 (0.5 million pixels) to 1536x2048 (3.1 million pixels). Laptops go from 800x1024 (0.8 million pixels) to 1800x2880 (5.1 million pixels) and desktop computers higher than that. High-definition TVs are 1080x1920 (2 million pixels).

For close-up viewing displays, the pixel density is approaching around 300 pixels per inch, which has long been the standard for high-quality paper printing. On that basis, an A4 print is 2480x3508 (8.7 million pixels), and due to the properties of ISO paper sizes, each size increase doubles the pixel count, so A3 is 17.4 million pixels and A2 34.8 million pixels.

To allow some resolution to spare (and trade against acutance), a capture that doubles the output pixel count will give a 40% excess of resolution in each dimension. So, for smartphone display, it is best to aim to capture an effective 1.5 million pixels, for HD TVs and tablets 4-6 million pixels, and for computers at least 10 million pixels. For prints, anything from 18 million pixels for A4 up to 70 million pixels for A2 is necessary. All of these will yield resolution to the limits of the normal eye to resolve at close distance, and the excess of resolution will ensure high acutance at the displayed resolution.

However, using sufficient pixels is only one part of the equation. To realise that



in a given image size, which is to say that they represent the same resolution. However, the rate of change between black and white is very different in the two: it is much more gradual in the second dot, and as a result this dot looks much less 'sharp' than the other. It has the same contrast, the fully white and fully black bits are the same colour, but the rate of change of contrast is faster in the first, sharper-looking image. The way a single dot will be rendered gives a clue to the overall appearance of the image. If you imagine a picture drawn with dots made by a sharp pencil, it will look 'sharp', while one drawn with dots made by a large soft brush won't.

So, to achieve hypersharpeness we need to maximise both resolution and acutance, and as happens in many such endeavours, it turns out that the two are at least to some extent contradictory.

At the extremes of their resolution capacity, most optical systems display poor acutance. This gives the first consideration in the quest for extreme sharpness – to work well within the resolution limits of your camera and lens. To do this, you will need to consider what is the effective resolution of your desired final image.

### WHAT ARE YOU AIMING FOR?

If the aim of achieving the best sharpness possible is to achieve both the best resolution

**Lenses aren't at their sharpest when wide open or stopped right down, so for the sharpest results it is worth stopping the aperture down just 2 or 3 stops**

and acutance – and, as we have seen, these are to an extent mutually exclusive – then we need to decide the trade-off that will be made. There is no point trading acutance for resolution that can never possibly be seen in the final image, so this trade-off depends on how much your intended display medium can render.

Here are some typical resolutions of typical output media in pixels, remembering that it takes at least two pixels to render



**For very precise focusing, use live view with a 100% magnified view**

resolution, it will also be necessary to deliver it to the camera's sensor, which requires the best equipment choice and shooting technique, and to process it so as to deliver that amount of resolution to the output device. The problem becomes tougher as the display resolution rises. A 640-pixel-high smartphone display can render 320 separate lines, which is hardly a challenge. On the other hand, a 9920-pixel-high A2 print, if it is to be detailed to the limits of the eye's capability on close inspection, can display 4,960 separate lines, which is beyond the ability of practically any optical system, even with perfect technique. So, even for half the A2 size (A3), excellent technique is critical.

### STEPS ON THE PATH TO HYPERSHARPNESS

We now come to the capture and processing. Both will need to be done to a very high standard to give the maximum amount of sharpness in the final image. The box on the right shows the effect of less than perfection at each stage, in terms of the point-spread function (the distribution of light from a single point source), so let's consider the whole process, step by step, starting from the front.

### THE LENS

You will not get ultimate sharpness without a good lens. In practice, though, most modern lenses can produce superb results used at their optimum settings. The first of these is selecting an f-number where the lens is yielding the most resolution. As a rough guide, this is generally 2 stops down from the maximum aperture of the lens, say, f/5.6 for an f/2.8 lens, although it may be just 1 stop for some high-end optics. You can often glean this information from lens tests and reviews, and what you are looking for is where the lens resolves the highest lines per millimetre.

For wider apertures, the optical aberrations of a lens reduce resolution and, at smaller apertures, diffraction does the same job. It can be noted that diffraction inevitably increases as the f-number increases, so it is not possible to achieve ultimate sharpness with deep depth of field over every part of the frame except for perfectly flat subjects. This brings us to the next topic.

### FOCUSING

Missing the point of focus will also cause a less than perfect point-spread function, so it is essential to focus accurately. This is not as simple as it sounds. First, the depth of field available and its coverage over the scene need to be considered. Using the lens at its optimum aperture inevitably means that the depth of field will be limited, and to use it to its best advantage means it is better to focus on the most distant part of the subject required to be critically sharp. Loss of sharpness behind the point of focus is much worse with respect to subject scale than it is in front.

Also, it is necessary to focus very accurately indeed. The usual phase-

# THE POINT-SPREAD FUNCTION

**ONE SIMPLE** way to visualise the factors that impact on resolution and sharpness is to consider the point-spread function of each optical, electronic or software step in the imaging chain. The point spread is shown here as the resulting image from the function applied to a point. Imagine trying to paint the image with a

paintbrush that gives the pattern shown at each point, and it's easy to see how the resultant image will be blurred or reduced in contrast and acutance. Below is a point spread for each of the common softening processes in the image chain. For ultra resolution, we need to reduce each point spread function as much as possible.

### A perfect spot

This is what we get if the point is rendered without fault.

### Focus error

If the point of focus is not exactly on the subject, this is the point spread that we see.

### The pixel

A sensor renders each point as the same-size square, no matter how small the point is.

### Lens aberrations

These can produce all sorts of strange point-spread functions. This one is representative.

### Subject movement

Or camera shake – turns the point into a line.

### Diffraction

At small apertures, the point is rendered as this characteristic 'Airy disk'.

### Anti-aliasing filter

Turns one point into four.

### Sharpening

Sharpening operations apply a point spread with negative regions (shown in red), which attempt to reduce the rendered point back to a point. If the sharpening point-spread function is the exact complement to the one resulting from all the stages of capture, the original image can, in theory, be reconstructed.

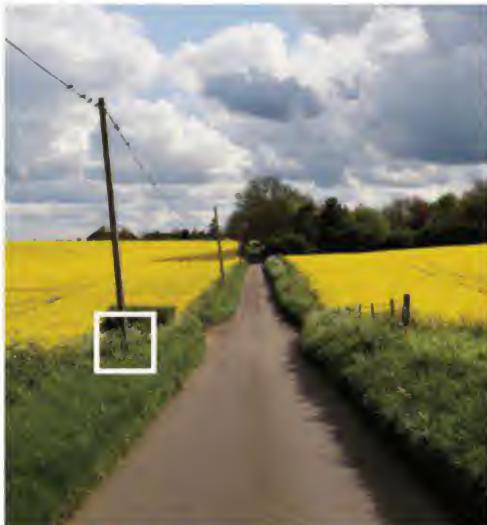
**'Missing the point of focus will cause a less than perfect point-spread function, so it is essential to focus accurately. This is not as simple as it sounds'**

# MOTION BLUR

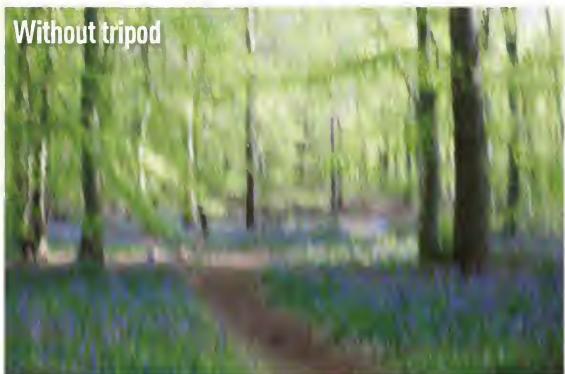
**MOTION** blur is caused by any relative movement between the camera and the subject, as a result of movement by either. To prevent this, the first step is to mount the camera on a sturdy tripod or other support. Then, if it is an SLR, lock the mirror up, as mirror bounce is a source of camera shake. This will necessitate viewing and focusing in live view, if available, which in any case is required for critical focusing. Finally, the use of a remote control or delayed action is required, to prevent movement resulting from pressing the shutter button. If the tripod is sufficiently rigid and there is not too much wind, these measures should

prevent camera movement.

Image-stabilisation systems are generally not sufficiently accurate for the extremes of hypersharpeness. Subject movement is more difficult to cope with, and it is almost always present in a scene – even in landscapes. The only solution is to use a high shutter speed. How high depends on the speed of movement of the subject and is, of course, a compromise with the use of the optimum f-number, dependent on the amount of light available. This is made more critical because generally to achieve the best acutance possible requires a large exposure (low ISO).

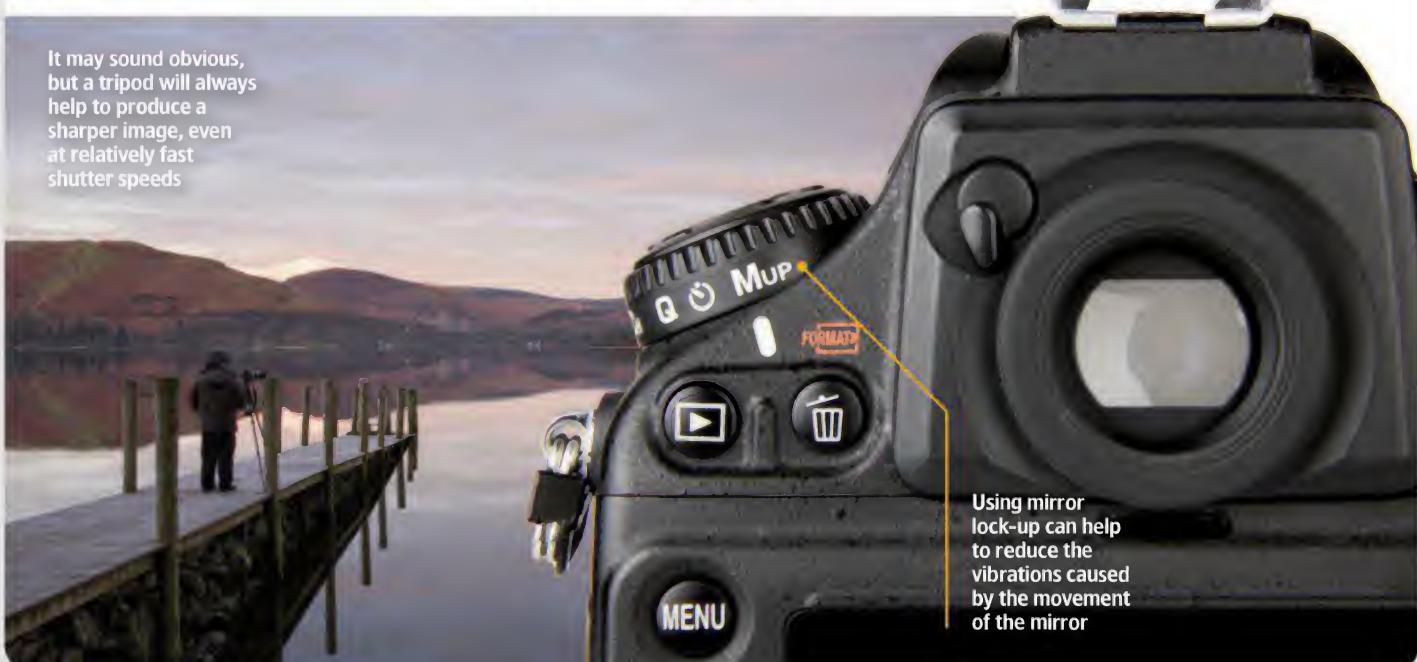


It may sound obvious, but a tripod will always help to produce a sharper image, even at relatively fast shutter speeds



Left: Remember to shoot with image stabilisation switched on if you are shooting handheld, but turn it off if you are using a tripod

Above: Obviously this is an extreme example, but it shows that the correct shutter speed and a tripod are essential for critically sharp images



**'The anti-aliasing filter is undoubtedly a source of blur, as it is precisely the function it is supposed to achieve'**

 detection focus mechanism on a DSLR is rarely critically accurate, so if available it is better to use the contrast-detection autofocus, or manual focus using magnified live view. This will, of course, slow down the whole process of picture taking, and will be much easier if the camera is well supported.

#### ANTI-ALIASING FILTER

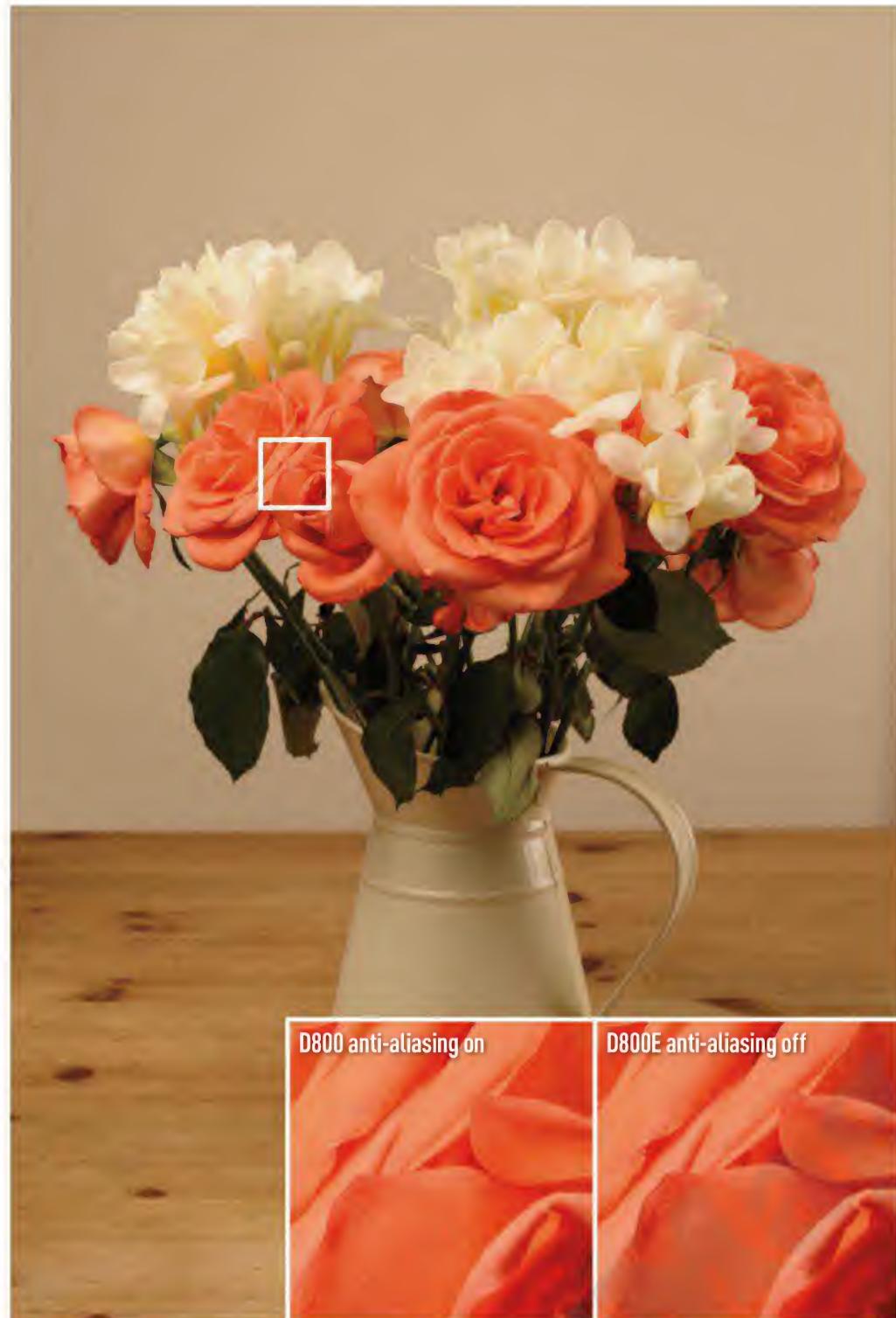
The anti-aliasing filter is undoubtedly a source of blur, as it is precisely the function it is supposed to achieve. The use of a camera without a filter, such as the Nikon D800E, the Pentax K-5 IIs, a Leica or a medium-format model, will provide higher acutance if operating with an output resolution close to the camera's sensor resolution. In the case of the D800E, this is approximately equivalent to an A2-sized print.

For smaller output sizes, the effect of anti-aliasing filter removal is less pronounced. However, the filter is there for a purpose – to reduce aliasing artefacts, which can be much more pronounced and subtle than just moiré and can be difficult to remove in processing. Effectively, aliasing introduces false detail, which can be taken for true detail – it is an effect that you either like or you don't, giving a characteristic 'crunchy' look to images.

#### PROCESSING

The next step in producing an optimally sharp output image is the application of sharpening, typically Unsharp Mask or Wavelet Sharpening. This can be done either as a processing step in the raw converter or using post-processing tools such as Photoshop. The effect of sharpening is to increase acutance. It does not and cannot increase resolution, so the steps taken in capture to maximise resolution were necessary as no amount of sharpening will restore absent detail.

In theory, what sharpening does is apply digitally a point-spread function, which is equal and opposite to the point-spread function that occurred as a consequence of the defocus, lens aberrations, diffraction, motion blur and anti-aliasing filter. If it were possible to know these precisely, sharpening could eliminate all these faults and produce acute sharp edges to the image – a process called 'deconvolution' – but there is one caveat. Because the sharpening filter brightens parts of the image, any noise present in the image is emphasised, often unacceptably. This was the reason for requiring the largest exposure (lowest ISO) that we could get, to provide the



largest possible noise margin for the later sharpening operation.

Of course, in reality it is not possible to know precisely the point-spread function, and it will not be the same for all parts of the image. In practice, the photographer has to use judgement to estimate how much sharpening to apply. Oversharpening causes distinctive 'sharpening halos' around objects, which are caused by the overcorrection of blur that isn't there. Application of sharpening is necessary to assure the best levels of 'sharpness', but its use is an acquired

**Anti-aliasing filters soften images, so cameras without them, such as the D800E, will produce sharper images**

skill. Some sophisticated processing packages, such as DxO Optics Pro, can apply tailored deconvolution based on measurements of the point-spread function of different lenses and cameras. This can reduce the skill requirement in application of appropriate sharpening, but does not correct for motion blur. Neither can it reclaim detail that was not captured, so it cannot rescue that which is lost to diffraction. It therefore remains that deep depth of field is incompatible with the ultimate in image sharpness. It is worth noting



All digital images need to be sharpened to some extent, but oversharpening an image can actually cause artefacts that reduce image quality. Look out for halos around high-contrast edges



No sharpening

No sharpening

Good sharpening

Good sharpening

Too much sharpening

Too much sharpening



at this point that this restriction is independent of camera brand or sensor format, as they are all subject to the same basic laws.

### IN SUMMARY

If you are set on hypersharpeness you should proceed as follows:

1. Decide on the output size you will be using. Essentially, this will change the trade-off between resolution and acutance. The aim is to produce the best acutance that you can at the limits of the available output resolution, and if those limits are reasonably low you have more scope and flexibility in the later stages.

2. Select your equipment appropriately. Use a lens with its optimum performance at as shallow a depth of field as possible. The depth of field produced by a lens at a given aperture depends on sensor size, so the depth of field for the same angle of view at f/4, for instance, will be less on a full-frame camera than a four thirds model. Since diffraction blur is inextricably linked to depth of field, the camera with less depth of

	Amount	Radius	Detail
No sharpening	0	0	0
Good sharpening	35%	1.3	30
Too much sharpening	150%	3.0	100

field will also produce less image blur due to diffraction. Similarly, the camera preference goes with a higher pixel count, since the pixelation blur will be less.

3. Focus accurately. This will mean using either contrast-detection AF or manual focus using live view. Focus on the part of the subject that you want critically sharp.

4. Avoid motion blur. Use a solid tripod, lock up the mirror, and trigger the camera by remote or delayed action. Use as fast a shutter speed as possible, particularly if subject movement is likely.

5. Use as large an exposure (lowest ISO) that you can while satisfying all the above. This will give you more flexibility in sharpening during processing.

6. If you don't mind the 'crunchy' look of

**This raw image has been processed in three ways using Adobe Camera Raw. The first has no sharpening, the second is tweaked a little beyond the default sharpening settings, and the third is pushed to the limits of the sharpening sliders**

aliasing artefacts, consider using a camera without an anti-aliasing filter.

7. Practise the application of sharpening to optimise acutance without producing sharpening halos. Alternatively, use a deconvolution tool, such as DxO Optics Pro. If you use in-camera processing, experiment with the different sharpening options to find out which produces the best results with your choice of lens and technique. In the limit of hypersharpeness, there is not a one-size-fits-all solution to sharpening.

In the end, achieving the best possible sharpness that your equipment is capable of is not a simple task, and it is not amenable to the photographing of some subjects, such as anything that moves fast or unpredictably, is poorly lit or requires great depth of field. However, the presentation of a large print in which the viewer can see the finest detail, no matter how close it is viewed, gives a particular satisfaction. Of course, it does not guarantee a great photograph, but it can provide one more factor that can improve a photograph or at least lift it out of the ordinary. **AP**



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# Ask AP

Let the AP team answer your photographic queries



## REMOVING TEXTURE

**Q** I have recently acquired a batch of old family photographs that need retouching and copying for other members of the family. Using Photoshop to deal with dust, scratches and other blemishes on these old photographs is an easy task, but there's one problem I cannot solve: how to remove the texture of the old prints. The prints have a canvas-like texture to them, which is picked up in the scanning process and makes the scan look grainy. The best result I can achieve is using Gaussian Blur and Smart Sharpen, but I am not happy with the results, since the portraits lose sharpness and detail. Do you have any suggestions about what I should do? **Andre Badziak**

**A** You know it's winter when the questions sent to Ask AP turn to retouching, archiving and other computer-related tasks that can help fill the cold, wet and short days. There are numerous books available that specifically cover digital photo restoration, and one of these might be worth considering if you're after a handy resource on retouching.

However, there isn't a 'magic answer' to your texture problem – Photoshop treats texture and detail in the same way: removing one will remove the other, as you have already found. So, if you rely solely on Photoshop's tools, it's really going to be a question of compromise, and finding a balance between how much texture you want to remove. There is no other way that I am aware of, other than using Photoshop's Blur tools as you have

been doing, although you could use them in conjunction with masks so you can control the level of detail/texture loss in certain areas.

Alternatively, you can use what is known as an FFT (Fast Fourier Transform) filter, which is more commonly used in science and engineering than in photography. There simply isn't the space to go into detail here (and, I have to confess, the science behind it is more than a little advanced for me), but a step-by-step tutorial on using this technique to remove texture from a photograph can be found at [www.skeller.ch/ps/fft\\_action.php](http://www.skeller.ch/ps/fft_action.php). You will also find details of where you can download a suitable FFT filter, as well as a Photoshop action that will help automate the process.

**Chris Gatum**

A second-hand DSLR, such as a Nikon D80, is perfectly fine for stop-motion animation



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via [twitter](http://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

### STOP-MOTION ANIMATION

**Q** My 13-year-old son currently practises stop motion with his Lego, using his digital camera. He now wants to progress this, but I do not know whether a DSLR or bridge camera would be his best option. Can you advise me, as my knowledge is very limited? **Sean Nash**

**A** I'd go for a DSLR, but don't worry about getting the latest model – I think a second-hand DSLR would be perfect. The reason I'm suggesting a DSLR is the versatility it offers. First, you can change the lens. I'm not suggesting you need to buy more than one lens to start with, but the option is there if your son decides he wants to take his stop-motion animation even further and maybe add a macro lens to his kit or something with a wide aperture. Admittedly, some bridge cameras have very good macro capabilities to start with (and some have wide aperture lenses as well), but the point here is that your son won't be restricted by what he's got – he can grow his camera kit in any direction he chooses.

There's also the issue of sensor size. A DSLR with an APS-C-sized sensor will not be as noisy as a bridge camera with a smaller, compact-camera-sized sensor, so image quality will typically be higher and the end result better. Although this is less likely to be a concern with stop-motion work seen on-screen, from a purely practical perspective there's less chance of your son becoming

## FROM THE AP FORUM

### Full-frame recommendation

**shireen** asks Which full-frame camera would be the easiest to use for an intermediate photographer who last used a 35mm SLR camera?

**PeteRob replies** They are basically the same. The things that have 'moved' depends on how old and how sophisticated an SLR you used. The two main changes (which are true for all digital cameras) are variable ISO and white balance.

# AP GLOSSARY HD VIDEO

HD video is now standard on almost every new camera, regardless of whether it's a DSLR or compact, and even some mobile phones allow you to capture HD video. But what is meant by 'HD video', and why is there more than one option?

HD stands simply for 'High Definition', with HD video in current cameras referring to one of two different formats: 720p and 1080p. The number in each of these equates to the vertical pixel count in a 16:9 ratio image, so 720p has a resolution of 1280x720 pixels, and 1080p has a resolution of 1920x1080

pixels. The 'p' refers to a progressive scan, which relates to the way in which the image is displayed (there is also 1080i, but this isn't commonly seen in this context).

A third factor used to describe HD video is its frame rate, with 24fps, 25fps, 30fps, 50fps or 60fps being the most commonly encountered rates on HD video-capable still cameras. This is occasionally used after the 'p', so if you see HD footage described as 1080p24 you know that it is 1080 pixels in height (with a 16:9 ratio), uses progressive scanning and has a frame rate of 24 frames per second.

disillusioned by the results he's getting, blaming the camera and losing interest.

Of course, bridge cameras are typically cheaper than DSLRs, which is partly why I'm suggesting you go down the second-hand route. The other reason for this suggestion is because you don't need a huge resolution for stop-motion animation: full HD 1080p video footage measures 1920x1080 pixels, which is 2 million pixels. I wouldn't suggest going quite that low, but it does mean you can pick a decent camera from a few years ago that will be perfect for your son's stop-motion work, as well as producing great still images if he decides to branch out. With that in mind, my suggestion is that you seek out a 10-million-pixel Nikon D80 with an 18-135mm f/3.5-5.6 DX lens. Budget for £300, but expect some change for what, in my opinion, is still a great all-round DSLR with slightly greater durability than an entry-level model. **Chris Gatcum**

## CHECK THE HARDWARE

I have used Picasa for many years to edit my photos and transfer them to CD to play on my TV, but now it will not finalise my discs, so they will

not play. Do you have any idea what the problem might be? **Laurence Newton**

**A** This sounds like a hardware issue. You can tell by checking if your CD drive will write and finalise a disc created via your computer's operating system (Windows or Mac OS) or using a different program to Picasa. If it won't finalise discs from an alternative application, it looks like a replacement CD recorder is on the horizon. The simplest solution would be an external unit you can connect to your computer via USB or FireWire.

If, however, your computer is happy to create CDs using its operating system (or other CD recording software), then it is likely to be a software issue with Picasa that is the culprit. I'm not sure why it would suddenly stop working, other than the program itself having become corrupted on your hard drive. Regardless of the reason, I'd recommend you uninstall the version that's currently on your computer, then download and install the latest version (3.9), and see if that makes a difference. If it doesn't, then I'd need more details to try to determine precisely what's going on. **Chris Gatcum**

Metering systems have advanced, but the latest film cameras offered evaluative, partial and spot metering, and the same goes for autofocus. I went from a 35mm Canon EOS 50E to an EOS 5D and basically the handling is the same.

**IvorETower replies** I'm tempted to say that they are light years apart. I went from film SLRs to a digital SLR about six years ago. Apart from setting the exposure, my film SLR had very few things that could be adjusted – metering mode, ISO, single/continuous/multiple exposures, exposure compensation and that's about it. Any digital SLR is more like a computer with attached image sensor. There is a lot more to take on board when picking one up for the first time, and it took me about six months to get the DSLR adjusted so that the out-of-camera photos were what I expected from it.

**El\_Sid replies** Any of them – they are all pretty much a mess and mostly vary in the position of their controls. Arguably the Canon EOS 6D and Nikon D600 are the simplest, with slightly fewer options than their more expensive brethren, but like most DSLRs they have all the principal AF, exposure, white balance options you could wish for – and then some. The fact that a camera has a 35mm-format sensor is largely irrelevant to the operational complexity, since APS-C and four-thirds cameras need all the same technical wizardry to make them work.

**Learning replies** There's not really a lot of difference in getting the basics right. However, bear in mind that the manual for the 35mm Nikon FM2 has 52 pages, whereas the manual for Nikon's D800 has 448 pages!

**In next week's AP**  
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ON TEST

## NIKON D5200

We test this 24.1MP APS-C 'upper-entry-level' DSLR, with a 39-point AF system and articulated LCD screen

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# Elinchrom D-Lite RX One softbox set

**Andrew Sydenham** tests an entry-level twin head and softbox kit from Elinchrom that is both stylish and small enough for the home studio

**THERE** is a large selection of entry-level flash-head kits on the market to tempt the enthusiast keen to advance from a flashgun set-up, but not wanting to make the leap to hyperspace in terms of cost and complexity. Elinchrom's D-Lite RX One's power, at 100Ws, is roughly twice that of a flashgun. Its compatibility with a wide range of reflectors, light shapers and diffusers makes it capable of delivering quality lighting in a wide variety of situations while working in conjunction with your existing flashguns.

Peer into any photo studio and you are very likely to see something from the Swiss-designed Elinchrom range, so you will be buying into a system with an illustrious pedigree allowing you to upgrade to more advanced models later, knowing everything will work together seamlessly.

#### BUILD AND HANDLING

The moulded ABS plastic casing of the RX One is so small and light it is hard to believe that it contains anything except air, let alone sophisticated electronics. After plugging in the unit and firing a number of test flashes at full power, I was delighted to hear the cooling fan leap into action, which is always an indicator of a well-conceived flash head and very important if it is to survive extended use. The rear control panel is clearly laid out and intuitive, with only a push-button on/off switch and figure of eight mains cable input distinguishing it from earlier models in the D-Lite range.

The 66cm Portalite softboxes are simple and quick to set up, taking only a couple of minutes at most before they are attached securely to the flash head, and the blue locking ring on the flash head is easy to locate. There is no internal diffuser layer in the softbox, but the light is exceptionally even and the quality of light quite superb for a mini softbox. The 1.5m mains cables are far too short for any sensible purpose, so extension leads are a necessary addition.

**Kit contains**  
2x D-Lite RX One  
1x EL-Skyport Transmitter SPEED  
2x Portalite softbox 66cm  
2x lighting stands  
1x tube bag for flash heads  
1x stand bag  
1x flash sync cable



#### PERFORMANCE

Because it is so light and compact, it is possible to carry the whole kit with you – with your DSLR in a backpack – even on public transport. I know because I've tried, and I was impressed by how it performed. Everything was out of the bag and set up in around 5mins.

With the comparatively low power, it is necessary to set a higher ISO for a shooting aperture of f/11 or above, but colour temperature and skin-tone rendition with my usual setting of 5,200K needed no adjustment. Triggering the flash with the Skyport and controlling the power of each light individually is a luxury I'm unfamiliar with at this price point, and one that certainly lifts the RX One to exalted status. I particularly like the control option of using an iPhone or iPad with the Skyport app. **AP**

## Verdict

**THE D-LITE RX ONE** is a very desirable and versatile flash kit with features and build quality that lift it way above what's expected from an entry-level kit. I've used professional Elinchrom lighting for years and there is nothing to distinguish the excellent results achievable with this set from what I'd expect from high-end kit. Although not designed to be thrashed around on a daily basis, these lights offer a great introduction to the world of studio lighting for an acceptable outlay.



Distributed by **The Flash Centre**, 68 Brunswick Centre, Marchmont Street, London WC1N 1AE. Tel: 0207 837 5649. Website: [www.theflashcentre.com](http://www.theflashcentre.com)



# Canon PowerShot S110

The **Canon PowerShot S110** fits in the pocket, shoots raw images, has a fast lens with control ring, is Wi-Fi enabled and has a touchscreen. **Tim Coleman** puts it to the test

**ALONGSIDE** the PowerShot G15, the PowerShot S110 sits at the top of Canon's compact camera range. The G15 is the larger of the two, with numerous external controls, a viewfinder and hotshoe. Despite its simpler design, the S110 is packed with features and the sort of control expected from much larger cameras, namely raw capture and fully manual exposure control. It replaces the PowerShot S100 – which was reviewed in AP 3 December 2011 and scored 86% – as a modest but welcome refresh and here we highlight its key aspects and new features.

## FEATURES

Like many high-end compacts, including its S100 predecessor, the Canon PowerShot S110 has a 1/1.7in (7.6x5.7mm) imaging sensor, resulting in a 4.55x focal-length magnification. The camera therefore

requires a 5.2–26mm Canon lens to achieve the 24–120mm effective focal length. Like the S100, the S110 shoots raw and JPEG images, has a 12.1-million-pixel sensor and uses the same Digic 5 processor. However, it has a 1EV greater sensitivity range of ISO 80–12,800.

Whereas the S100 offers GPS to add location information to images, the S110 has Wi-Fi. This means the camera can wirelessly connect to another Wi-Fi camera, a computer or smartphone. Canon's free CameraWindow app is required for use with a smartphone. It is available for iOS and Android operating systems, and is designed to allow users to view and share images from the camera. With Wi-Fi activated, the camera can also use the smartphone's GPS. There is no remote shooting functionality through Wi-Fi, as there is in the Samsung EX2F, which is a shame because this would

## AT A GLANCE

- 12.1-million-pixel CMOS sensor
- 24–120mm f/2–5.9 Canon lens
- Lens control ring
- Wi-Fi enabled
- 3in, 461,000-dot capacitive touchscreen
- Street price around £370



Touch metering

The new touchscreen enables touch shutter, which can be linked to metering and AF. Here the exposure reading has been taken for the building

further enhance the S110's handling.

Shooting modes are the same on both the S100 and S110, with the S110 offering HDR among a number of creative effects, a high-speed burst HQ scene mode that gives a 10fps burst and a continuous high drive mode of 2.2fps. Canon has enhanced the smart auto mode, which can now detect up to 58 scenes (rather than 32 scenes in the S100) to select the best auto setting. In day-to-day use, it is difficult to see the improvement that this brings.

## BUILD AND HANDLING

The Canon PowerShot S110 measures 98.8x59x26.9mm and weighs 198g, so the physical specifications of the S110 and the S100 are almost identical. The S110 is the smallest of the high-end compacts on the market, being almost half the size to some of its competitors. The body shell is made from a tough polycarbonate. Wi-Fi functionality is indicated on the top-plate, with a blue light indicating when Wi-Fi is activated. Unsurprisingly, there is a major drain on the battery when Wi-Fi is turned on, so it is worth turning it off between shots. I found this a little more fiddly to do than doing the same with GPS.

Minor tweaks to the body include a differently shaped thumb rest, while the finish to the side of the shooting-mode dial is now a cross-hatch pattern, but otherwise the camera's form is the same. The stabilised 24–120mm (equivalent) f/2–5.9 Canon lens is unchanged, too.

The one key difference in the handling of the S110 is the addition of a touchscreen and, apart from the Olympus XZ-2, there is currently no other high-end compact with this feature. The shutter and spot AF can be activated by touch anywhere in the frame, which is a key benefit of a touchscreen as it ensures that the subject is the point of focus. Navigating some of the menus has been enhanced, too, via the lens control ring. This can be changed to adjust, among other

## Touch metering



Touch focusing and metering quickly enable a change of exposure from the bright sky to meter for the people in the foreground

things, any one of the shooting-mode values (such as aperture when in aperture priority), ISO, exposure compensation and focus. By pressing on the right-hand side of the touchscreen, the control-ring function can be temporarily changed to one of two other key settings. It's a little fiddly at first, but it does enhance the handling of the camera.

## LCD, VIEWFINDER AND VIDEO

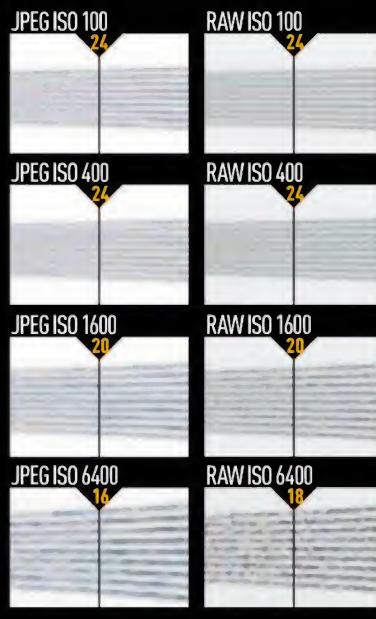
Given the simple button layout of the Canon PowerShot S110, the new capacitive touchscreen, which is as sensitive as that found on a high-end smartphone, adds an extra dimension to the control and navigation. Its size, resolution and brightness remain the same, though, being a 3in, 461,000-dot TFT unit.

## NOISE, RESOLUTION AND SENSITIVITY

With the same sensor and pixel count, the performance of the Canon PowerShot

## RESOLUTION, NOISE &amp; DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to 50mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



## Dynamic range



The camera has a good dynamic range. In this scene there is still discernible detail in the wall where sunlight is being reflected

## Facts &amp; figures

RRP	£379
Sensor	1/1.7in, 12.1-million-pixel CMOS sensor
Output size	4000 x 3000 pixels
Lens	Canon 5x zoom lens, 24-120mm (equivalent) f/2-5.9, 3cm close-focus macro mode
File format	JPEG, raw, raw + JPEG simultaneously
Sensitivity	ISO 80-12,800
Shutter speeds	15-1/2000sec
Metering system	Evaluative, centreweighted, spot, touch
White balance	Auto, 7 presets, 2 custom
Exposure modes	PASM, smart auto, custom, 9 scenes, 12 creative filters including HDR and fisheye
Focus	Manual, continuous AF, servo AF/AE, touch AF
AF modes	9-point, face detection, touch, 1-point (centre)
LCD monitor	3in touch LCD with approx 461,000 dots
Storage media	SDHC, SDXC, SD
Power	Rechargeable Li-Ion NB-5L
Weight	198g (including battery and memory card)
Dimensions	98.8 x 59 x 26.9mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF.  
Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

## Verdict

**THE CANON** PowerShot S110 has the same scores as the S100 in build/handling, dynamic range, AWB/colour, metering, autofocus and LCD/viewfinder, with one extra mark for its features and a deduction of two points in noise, resolution and sensitivity because of the improvements of other high-end compact cameras over the past year. Image quality is good without being class-leading, being superseded by the Sony Cyber-shot DSC-RX100. The handling is excellent, though, and is even enhanced thanks to the reliable touchscreen. Wi-Fi makes image sharing easier, and hopefully next time remote shooting will be included.

Canon's PowerShot S-series cameras may no longer be top of their class, but the S110 is a very capable camera that should find its way into the pocket of many photographers.

Amateur  
Photographer

Tested as an  
Advanced compact  
Rated Very good

85%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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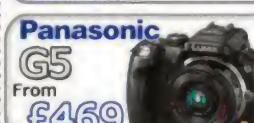
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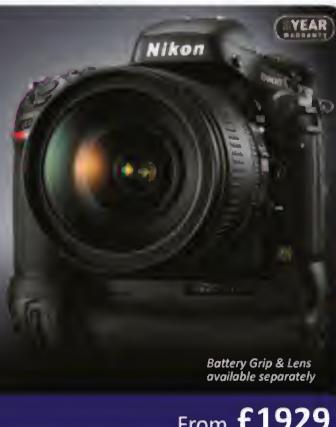
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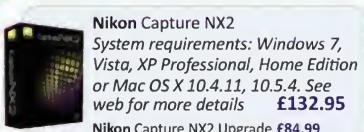


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EF 300mm f4.0 L IS USM	£1099
EF 400mm f5.6 L USM	£1058
EF 500mm f4.0 L IS USM II	£7799
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EF-S 10-22mm f3.5-4.5 USM	£619
EF-S 15-85mm f3.5-5.6 IS USM	£549
EF 16-35mm f2.8 L USM II	£1099
EF 17-40mm f4.0 L USM	£579
EF-S 17-55mm f2.8 IS USM	£749
EF-S 17-85mm f4.0-5.6 IS USM	£334
EF-S 18-55mm f3.5-5.6 IS II	£132
EF-S 18-135mm f3.5-5.6 IS STM	£349
EF-S 18-200mm f3.5-5.6 IS	£389

EF 24-105mm f4.0 L IS USM	£822
EF 28-135mm f3.5-5.6 IS USM	£359
EF 28-300mm f3.5-5.6 L IS USM	£2099
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EF 70-200mm f2.8 L IS USM II	£1799
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EF 70-300mm f4.0-5.6 L IS USM	£374.99
EF 75-300mm f4.0-5.6 L IS USM III	£219
EF 100-400mm f4.5-5.6 L IS USM	£1189

300mm f4.0 L AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4.0 G AF-S IF DX	£839
14-24mm f2.8 G ED AF-S	£1309
16-35mm f4.0 G AF-S VR	£829
16-85mm f3.5-5.6 G ED AF-S DX VR	£439
17-55mm f2.8 G ED DX AF-S	£1049
18-35mm f3.5-4.5 D IF ED AF	£475
18-55mm f3.5-5.6 G AF-S DX VR	£145
18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
24-70mm f2.8 G ED AF-S	£1239
24-85mm f2.8-4.0 D AF	£549
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f2.8 G ED AF-S VR II	£1539
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24mm f2.8 D AF	£364
24mm f3.5 ED PC-E	£1455
<b>NEW!</b> 28mm f1.8 G AF-S	£505
28mm f2.8 D AF	£245
35mm f1.8 G AF-S DX	£150
35mm f2.0 D AF	£254.89
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50mm f1.4 G AF-S	£278
50mm f1.4 D AF	£244
50mm f1.8 G AF-S	£155
60mm f2.8 G AF-S ED Micro	£404.95
85mm f1.4 D AF	£949
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105mm f2.8 G AF-S VR IF ED Micro	£629
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50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£359
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150mm f2.8 EX DG OS HSM Macro	£699
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180mm f3.5 Di SP AF Macro	£698
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180mm f3.5 Di SP AF Macro	£698
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28-75mm f2.8 XR Di	£349
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**"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"**  
- Total Digital Photography Magazine

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No.18XL Set of 4 £4.99 4.5ml  
No.24 B/LC/LM, each £7.99 5.1ml  
No.24 CMY, each £7.99 4.6ml  
No.24 Set of 6 £41.99 set of 6 NEW  
No.24XL B/LC/LM, each £11.99 9.8ml  
No.24XL CMY, each £11.99 8.7ml  
No.24XL Set of 6 £69.99 set of 6 NEW  
No.26 Black £8.99 6.2ml  
No.26 Photo Black £7.99 4.7ml  
No.26 CMY, each £7.99 4.5ml  
No.26 Set of 4 (no PB) £29.99 set of 4 NEW  
No.26XL Black £13.99 12.1ml  
No.26XL Photo Black £12.99 8.7ml  
No.26XL CMY, each £12.99 9.7ml  
No.26XL Set of 4 (no PB) £49.99 set of 4 NEW

#### Suitable EPSON Printers:

Photo 790, 870, 890, 895, 900, 915, 1290  
Photo 790, 870, 890, 895, 915  
Photo 900, 1270, 1290  
Photo 810, 830, 830u, 925, 935

Photo 2100  
Chameleon Inks

C64, C66, C84, C86  
CX3600/3650, CX6400, CX6600

Parasol Inks

R200, R220, R300, R320, R340  
RX500, RX600, RX620, RX640

Seahorse Inks

Photo R800, R1800

Frog Inks

Photo R240, R245,  
RX200, RX245, RX520, RX525

Duck Inks

Photo R2400

Lilly Inks

D68, D88,

DX3600/3850, DX4200/4250, DX4800/4850

Teddy Bear Inks

S20, S21, S100/105/110/115/200/205/210/215

SX400/405/415/515, D78/92/120, B40W, BX300

DX4000/4400/5000/6000/7000/7400/8400/9400

Owl Inks

Photo P50, PX650/660/700W/710W/720WD,

PX730W/800F/810FW/830FW/830FWD/830FWD

R265/285/360, RX560/585/685

Photo R1900

Flamingo Inks

D88, D88,

DX3600/3850, DX4200/4250, DX4800/4850

Fox Inks

SX420W/425W/445W/525W/620FW,

BX305F/320FW/525WD/535WD/625FW/630FW

BX635FW/630FW/6925FW/DX935FW, B42WD

Photo R3000 Turtle Inks

Photo R2000 Kingfisher Inks

Photo RX700 Penguin Inks

Photo Pro 3800, 3880

Expression Home XP30, XP102, XP202, XP205

XP302, XP305, XP402, XP405

Daisy Inks

Expression Home XP30, XP102, XP202, XP205

XP302, XP305, XP402, XP405

Elephant Inks

Expression Photo XP750, XP850

High Capacity Elephant Inks

Expression Premium XP600, XP605, XP700,

XP800

Polar Bear Inks

Expression Premium XP600, XP605, XP700,

XP800

High Capacity Polar Bear Inks

Expression Photo XP750, XP850

High Capacity Elephant Inks

Expression Premium XP600, XP605, XP700,

XP800

High Capacity Polar Bear Inks

Expression Premium XP600, XP605, XP700,

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High Capacity Polar Bear Inks

Expression Premium XP600, XP605, XP700,

XP800

High Capacity Polar Bear Inks

Expression Premium XP600, XP605, XP

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Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

## MEMORY

### NEW LOWER PRICES

**Sandisk**

<b>Sandisk Blue</b>	<b>51MB/s</b>
2GB 5MB/s	£8.27 £3.99
4GB 5MB/s	£12.41 £3.99
8GB 5MB/s	£21.10 £4.99

16GB 5MB/s	£39.39 £7.99
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<b>Sandisk Ultra</b>	<b>C6: 30MB/s</b>
4GB 30MB/s	£15.56 £4.99
8GB 30MB/s	£27.85 £6.99
16GB 30MB/s	£57.22 £10.99

<b>Sandisk Extreme</b>	<b>C10: 30&amp;45MB/s</b>
4GB 30MB/s	£21.33 £7.99
8GB 30MB/s	£37.42 £8.99
16GB 45MB/s	£52.02 £14.99

32GB 45MB/s	£92.02 £28.99
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<b>Sandisk Ultra 30MB/s</b>	<b>30MB/s</b>
4GB 30MB/s	£24.76 £13.99
8GB 30MB/s	£36.12 £19.99
16GB 30MB/s	£70.06 £34.99

<b>Sandisk Extreme 60MB/s</b>	<b>60MB/s</b>
8GB 60MB/s	£67.02 £29.99
16GB 60MB/s	£116.19 £49.99
32GB 60MB/s	£208.89 £89.99

<b>Lexar</b>	<b>Compact Flash: 400X</b>
8GB 50MB/s	£118.46 £29.99
16GB 60MB/s	£204.75 £54.99
<b>Compact Flash: 600X</b>	
8GB 90MB/s	£177.38 £43.69
16GB 90MB/s	£271.30 £77.69
<b>Compact Flash: 1000X</b>	
16GB 150MB/s	£371.30 £109.99
32GB 150MB/s	£695.56 £199.99
<b>SDHC Class 10: 400X</b>	
8GB 60MB/s	£130.73 £14.99
16GB 60MB/s	£248.47 £22.99
<b>SDHC Class 10: 600X</b>	
16GB 90MB/s	£100.73 £37.99
32GB 90MB/s	£329.79 £69.99

<b>Transcend</b>	<b>Compact Flash</b>
8GB 60MB/s	£59.99 £29.99
16GB 60MB/s	£99.99 £49.99
<b>SD Cards</b>	
2GB	£8.99 £3.99
4GB Class 10	£19.99 £5.59
8GB Class 10	£29.99 £7.99
16GB Class 10	£49.99 £14.99
<b>USB Pen Drives</b>	
4GB Transcend	£11.99 £4.19
8GB Transcend	£19.99 £5.99
16GB Transcend	£34.99 £11.99

## BATTERIES & CHARGERS

### Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.	
AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh Delkin	£14.99 £9.99

### ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!	
AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

<b>Ultimate Lithium</b>	<b>Ultimate Lithium</b>
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99 £5.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumex. All batteries come with a 2 year guarantee.

<b>NB-2L/LH</b> for Canon	£9.99
<b>NB-3L</b> for Canon	£9.99
<b>NB-4L</b> for Canon	£9.99
<b>NB-5L</b> for Canon	£9.99
<b>NB-6L</b> for Canon	£9.99

<b>NB-7L</b> for Canon	£12.99
<b>NB-8L</b> for Canon	£9.99
<b>NB-9L</b> for Canon	£9.99
<b>NB-10L</b> for Canon	£12.99
<b>BP-511</b> for Canon	£12.99

<b>LP-E5</b> for Canon	£12.99
<b>LP-E6</b> for Canon	£12.99
<b>LP-E8</b> for Canon	£15.99
<b>LP-E10</b> for Canon	£12.99
<b>NP40</b> for Fuji	£9.99

<b>NP45</b> for Fuji	£9.99
<b>NP50</b> for Fuji	£9.99
<b>NP95</b> for Fuji	£9.99
<b>NP140</b> for Fuji	£12.99
<b>NP150</b> for Fuji	£19.99

<b>NP400</b> for Minolta	£12.99
<b>EN-EL1</b> for Nikon	£9.99
<b>EN-EL3/3A</b> for Nikon	£9.99
<b>EN-EL3E</b> for Nikon	£15.99
<b>EN-EL5</b> for Nikon	£9.99

<b>EN-EL9</b> for Nikon	£12.99
<b>EN-EL10</b> for Nikon	£9.99
<b>EN-EL11</b> for Nikon	£9.99
<b>EN-EL12</b> for Nikon	£9.99
<b>EN-EL14</b> for Nikon	£24.99

<b>EN-EL15</b> for Nikon	£29.99
<b>EN-EL20</b> for Nikon	£14.99
<b>Li-10B/12B</b> for Olympus	£9.99
<b>Li-40B/42B</b> for Olympus	£9.99
<b>L150B</b> for Olympus	£9.99

<b>BLM-1</b> for Olympus	£12.99
<b>BLS-1</b> for Olympus	£12.99
<b>CGR-S005</b> for Panasonic	£9.99
<b>CGA-S007</b> for Panasonic	£9.99
<b>DMW-BCG10</b> for Panasonic	£19.99

<b>DMW-BK7</b> for Panasonic	£19.99
<b>DMW-BLB13</b> for Panasonic	£19.99
<b>DMW-BLE9</b> for Panasonic	£14.99
<b>DMW-BMB9</b> for Panasonic	£24.99
<b>DL-150</b> for Pentax	£12.99

<b>D-L190</b> for Pentax	£12.99
<b>D-L109</b> for Pentax	£12.99
<b>SLM-113D</b> for Samsung	£9.99
<b>SLM-1674</b> for Samsung	£12.99
<b>BG-1</b> for Sony	£19.99

<b>NP-FM500</b> for Sony	£19.99
<b>NP-FH50</b> for Sony	£19.99
<b>NP-FW50</b> for Sony	£24.99
<b>Many more batteries in stock!</b>	

<b>Battery Grips</b>	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or camera shutter release and/or infrared remote, depending on model.	
<b>For Canon 5DMkII:</b>	£9.99
<b>For Canon 5DMkIII:</b>	£9.99
<b>For Canon 7D:</b>	£9.99

<b>For Canon 30/40/50D:</b>	£59.99
<b>For Canon 60D:</b>	£9.99
<b>For Canon 450/500D:</b>	£69.99
<b>For Canon 550D:</b>	£9.99
<b>For Canon 600/650D:</b>	£9.99

<b>For Canon 1000D:</b>	£69.99
<b>For Nikon D80/D90:</b>	£9.99
<b>For Nikon D800/D800E:</b>	£99.99
<b>For Nikon D7000:</b>	£9.99

<b>For Canon 1000D:</b>	£7.99
<b>For Canon 1000D:</b> </td	



## Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)



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### CAMERA BAGS



We will match or beat ANY UK Think Tank price! Full Think Tank range in stock - below are just a few examples:		
Retrospective 7	Airport Commuter	Airport International V2.0
		
NEW! £114	NEW! £149	£245

### Billingham

We will match or beat ANY UK Billingham price! Full Billingham range in stock - below are just a few examples:		
		
Hadley Small £126	225 £247	The 07 Range £247
Hadley Large £148	245 £279	107 £270
Hadley Pro £159	555 £315	307 £288

### Kata

Comprehensive Kata range in stock!  
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
		
NEW!	NEW!	NEW!
Gearpack-60 £49	DR-465 £65	3N1-25 £139
Gearpack-80 £59	DR-466 £72	3N1-35 £169
Gearpack-100 £69	DR-467 £79	

### tamrac

Comprehensive Tamrac range in stock!  
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89	6X £29	Water Bottle £13
5X £104	7X £39	Lens Case 50 £12
6X £119	8X £44	Lens Case 100 £13
7X £149	9X £49	Lens Case 200 £14
8X £169	10X £59	Flash Case £11
		Rain Cover £20

### VANGUARD

Comprehensive Vanguard range in stock!  
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
		
UP-Rise 28 £72	Outlawz 16Z £54	UP-Rise 45 £90
UP-Rise 33 £82	Outlawz 17Z £63	UP-Rise 46 £99
UP-Rise 38 £90		UP-Rise 48 £108

### RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two sizes, for DSLRs with or without a flashgun, 2 per pack.	Protect your camera against the elements!	The ultimate protection from the weather!
Standard Flash £6	E690 Small £37	70-200 £109
Standard Flash £8	E702 Large £52	70-200 Flash £114
		300-600 £118

### CAMERA STRAPS

#### BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	£54.99
RS-5 Classic	£64.99
RS-7 Curve	£59.99
RS-W1 Womens	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99
Snapper-35 Large	£44.99

#### OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99	Adapt-its (4) £4.99
Classic Strap £16.99	Extensions (2) £6.99
Super Classic £19.99	UniLoop (2) £6.99
Pro 8/3 Strap £17.99	ProLoop (2) £9.99
Pro Loop Strap £18.99	LensSupport (2) £9.99
Utility Sling Strap £29.99	Sling Adapter £10.99

E&OE. Prices may be subject to change, but hopefully not!

### TRIPODS

#### Manfrotto

Massive range of Manfrotto in stock!  
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg	Weight: 2.40kg
Load: 5.0kg	Load: 7.0kg
Folded: 57cm	Folded: 65cm
Height: 146cm	Height: 178cm
£99.99	£109.99

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg	Weight: 1.34kg	Weight: 1.65kg	Weight: 1.70kg
Load: 5.0kg	Load: 5.0kg	Load: 8.0kg	Load: 8.0kg
Folded: 58cm	Folded: 50cm	Folded: 65cm	Folded: 54cm
Height: 146cm	Height: 146cm	Height: 175cm	Height: 170cm
£204.99	£212.99	£232.99	£246.99

MM294A3 Monopod	MM294A4 Monopod	679A Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.50kg	Weight: 0.50kg	Weight: 0.60kg
Load: 5.0kg	Load: 5.0kg	Load: 10.0kg
Folded: 59cm	Folded: 49cm	Folded: 64cm
Height: 151cm	Height: 151cm	Height: 162cm
£29.99	£34.99	£35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods	Ideal for monopods	with RC2 quick release
Weight: 0.27kg	Weight: 0.27kg	Weight: 0.79kg
Load: 2.5kg	Load: 2.5kg	Load: 4.0kg

496 RC2 Ball Head	498 RC2 Ball Head	410 Gared Head
with RC2 quick release	with RC2 quick release	with RC4 quick release
Weight: 0.46kg	Weight: 0.67kg	Weight: 1.22kg
Load: 6.0kg	Load: 8.0kg	Load: 5.0kg

PRO 235CT	PRO 283CT	NEW! Nivelio Tripods
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 3-section legs, MACC column	A new range of lightweight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy.
Weight: 1.66kg	Weight: 1.70kg	PRO4BK H:101cm, W:0.6kg £53.99
Load: 7.0kg	Load: 8.0kg	214BK H:120cm, W:0.7kg £62.99
Folded: 63cm	Folded: 64cm	244BK H:145cm, W:1.1kg £98.99
Height: 165cm	Height: 170cm	245BK H:161cm, W:1.2kg £107.99
£242.99	£296.99	

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate.	Lightweight magnesium alloy head, two adjuster knobs, 2 spirit levels, quick release plate.	Multifunction pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.42kg	Weight: 0.42kg	Weight: 0.75kg
Load: 5.0kg	Load: 10.0kg	Load: 6.0kg

SBH100 Ball Head	GH100 Pistol Grip
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg	Weight: 0.75kg
Load: 12.0kg	Load: 6.0kg

Triad 30 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible central column, tilt in spirit level. Supplied with BH30 alloy ball head, and carrying case.	Including BH40 alloy ball head.
Weight: 1.20kg	Weight: 1.58kg
Max Load: 4.0kg	Max Load: 5.0kg

Triad 30 Lite	Triad 60 Lite
£39.99	£59.99
£73.99	£129.99

BH02 Ball Head	BH08 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg	Weight: 0.42kg

BH05 Ball Head	BH25 Ball Head
Weight: 0.42kg	Weight: 0.42kg
Load: 12.0kg	Load: 12.0kg

BH22 Ball Head	BH28 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg	Weight: 0.4kg

BH25 Ball Head	BH30 Ball Head
Ball Head £37.99	Ball Head £19.99
£31.99	£29.99

BH28 Ball Head	BH40 Ball Head
Ball Head £45.99	Ball Head £29.99
£31.99	£29.99

"An excellent value for money tripod!"	Amateur Photographer Magazine

BH30 Ball Head	BH40 Ball Head
Ball Head £19.99	Ball Head £29.99
£18.99	£28.99

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# Special Offers

## Canon Battery Grips by Hahnel

with FREE Hahnel LP-E6 battery



Canon 5D Mk II  
Canon 5D Mk III  
Canon 7D  
Canon 60D  
**£99.99**

## Canon PGi9 Pro 9500 inks



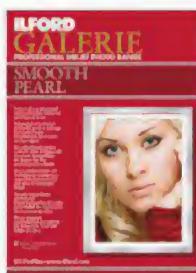
Each  
**£8.99**  
Set of 10  
**£82.99**

## Sandisk USB Pen Drives



8GB  
**£4.99**  
16GB  
**£7.99**  
32GB  
**£14.99**

## Ilford Galerie Smooth Pearl



A4  
35 sheets  
25+10 FREE  
**£10.99**  
6x4  
100 sheets  
£10 OFF RRP  
**£12.99**

## Epson T096... R2880 inks



Each  
**£8.99**  
Set of 8  
**£69.99**

## Sandisk SDHC Extreme



8GB  
**£8.99**  
16GB  
**£14.99**  
32GB  
**£26.99**

## Epson Premium Glossy Paper



A4  
30 sheets  
15+15 FREE  
**£9.99**  
6x4  
80 sheets  
40+40 FREE  
**£9.99**

## HP No.364 ink multipack



Set of 4  
**£19.99**  
(equivalent to  
£4.99 each)

## Kata DL-DR-465



Lightweight,  
comfortable,  
protective  
dual  
compartment  
photo  
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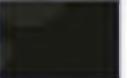
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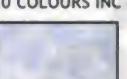
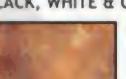
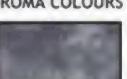
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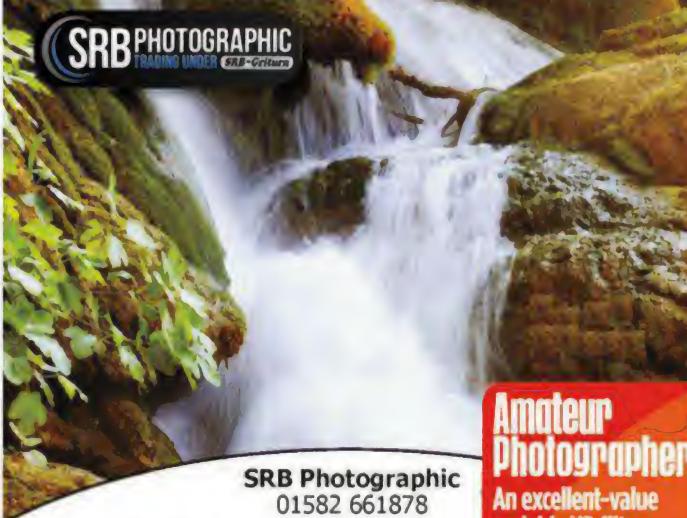
		
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# A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

**LAST** month I wrote about the 1961 Sportmaster from the British firm Ilford (AP 5 January). This time I'm writing about another Ilford camera, but from an earlier generation. First sold in 1949, the Advocate differs in many respects from its descendants. For a start, it was made in England, whereas by the 1960s most of Ilford's models were made in Germany. That aside, it looks and feels as though it belongs to an era much further in the past than the decade or so that separates it from the Sportmaster.

Even today, most cameras tend to be finished predominantly in black or silver, so the Advocate immediately stands out from the crowd by being a pale cream colour. Mine is one of the first models, with a 35mm f/4.5 Dallmeyer lens. A later version, introduced in 1953, had a faster f/3.5 lens and provision for flash synchronisation, but was in other respects identical. At 35mm, the lens was unusually wide for its time, when 50mm was the standard focal length for most cameras. This, combined with the fairly slow lens, meant that focusing was not too critical, as the depth of field was pretty good. In fact, an advert in the 1950 *Photographic Almanac* uses this as a selling point, boasting that even at full aperture, with the focus set to infinity, everything further away than 12 feet is in sharp focus.

I've had this camera for at least 20 years. My dad found it in a second-hand camera shop, and I think he paid £19.95 for it, which was quite a lot then. However, it was a reasonable investment considering that today they generally fetch around £200. When first introduced in 1949, it was priced at £22 11s 6d (£22.58) – a hefty £645 at 2013 prices.

Despite having spent a few decades gracing my display shelf, everything worked smoothly as soon as I picked up the Advocate again. The five-speed shutter sounded about right, and there's not much else to go wrong, so I felt confident loading it with film and taking it out. Although it was some years since I'd used



it, I soon recalled some of its quirks. Being all metal, with a stove-enamel finish, it felt really cold in the hand, especially in January, and I'd forgotten how quiet the shutter was – almost too quiet at times. On more than one occasion I took another photo as I hadn't been convinced that the shutter had actually fired. It can be disconcerting not to have some kind of audible feedback, a point not lost on the designers of today's digital compacts, which often have a faux shutter click to confirm that a picture has been taken.

In use, the Advocate feels solid and well built. There is no wind-on lever. You have to turn a knob to advance the film. That's the way the early Leicas worked, and the wrist action required made me feel like Henri Cartier-Bresson himself, as I tilted the camera at a jaunty angle with my left hand, and used my right to quickly but smoothly wind on ready for the next decisive moment. I never quite got used to getting my nose cold whenever I raised the viewfinder to my eye. This all-metal camera makes no concession to user comfort in the British winter. On the other hand, the tendency to overcompose and miss the moment is minimised, as you have to take your photos before frostbite starts to set in.

Winter can be a difficult time for the hobby photographer, with work taking up most of the daylight hours, so my choice of subjects was limited. This sycamore tree (left) in my local park has been a regular subject over the years, and comparing the sharpness of the twigs and branches gives a rough-and-ready lens quality check as I work my way through my camera collection, with the vintage Dallmeyer lens passing muster on this occasion.

The camera is more than 60 years old now, and the ivory finish has become more of a cream colour. I've read that the colour gradually darkens with age, and if the yellowing process continues it can only be a matter of time before it will have to be renamed the 'Ilford Advocaat'. Cheers! AP



To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>.

To see more photos from the Ilford Advocate, visit [www.flickr.com/tony\\_kemplen/sets/72157623243512378](http://www.flickr.com/tony_kemplen/sets/72157623243512378)

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